

MAXIMUM ROCKNROLL

september 1998 issue 184

DEVOID OF FAITH

FOUR LETTER WORD

RICANSTRUCTION

UMLAUT

LIBERTINE

INDECISION

ABSENTEES

SNARKOUT BOYS

STREETWALKIN
CHEETAHS

UXA

PIONEERS OF PUNK:
BLACK FLAG



MAXIMUMROCKNROLL

SUBSCRIPTIONS: (postpaid prices)

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BACK ISSUES AVAILABLE:

Back issues 137, 143, 145-146, 148-149, 152-155, 156 Pt 2, 157, 159-161, 166, 168-175, 177-184 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!

Interviews: continuously, with photos!

Ad Reservations: call to make sure.

Ad Copy In: by 22nd of previous month-- no later!!

Issue out: by 2nd week of following month.

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") \$25

1/3 page long: (2 1/2" x 10") \$60

1/3 page square: (5" x 5") \$70

AD CRITERIA:

Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classifieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost \$3/60 words max for \$4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Mark Murrmann

SELL MRR AT GIGS: Within U.S., we'll sell them to you at \$1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415) 642-6800 or fax (415) 642-6810. Also available from: Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

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Fax (415) 923-9617

Email: maximumrnr@mindspring.com
(use this mainly for comments & letters.
Use phone for ads & other business stuff)

MAXIMUMROCKNROLL

TOP

For what it's worth (not much),
here's some of the MRR crew's
current Top 10 lists of stuff we review.

10

ROB COONS

ABSTAIN/NASUM-split-EP

FMD/TWENTY THIRD CHAPTER-split-EP

NASHVILLE PUSSY-Sock it To Me-EP

SLIGHT SLAPPERS-Very Best of...-2"

RETRIBUTION-Broker-EP

ASSHOLE PARADE-Lhighve-8"

FUCKFACE-LP

REMISSION-Temporary Service-EP

SUFFER-Conform-EP

SEEIN RED-Live

JEFF HEERMANN

RANDUMBS-Back From Sonoma-EP

V/A-We Are a Happy Family?-LP

MASONICS-In a Man's Heart-EP

LOUDMOUTHS-Spit It Out-EP

PANTHER-Broken Rock 'n Roll Blaster-EP

HAVE NOTS-LP

DEAD CITY REBELS-Rock 'n Roll Enemy #1-10"

PERSUADERS-Van Ride-EP

HIGH SCHOOL SWEATHEARTS-Find a Way-45

TOM HOPKINS

RETRIBUTION-Broken-EP / SUFFER-Conform-EP

E-150/UNABOMBER-split-EP

PERSUADERS-Van Ride-EP / SONICS-45's

PARIS AT 2A.M.-6-4 Measures-EP

ROYAL PENDLETONS-Oh Yeah Baby-LP

V/A-Teenage Shutdown-LPs

DETENTION-Live In New Jersey, 1983-EP

DROPKICK MURPHYS-Curse Of A Fallen Soul-EP

ASSHOLE PARADE-Lhighve-EP

SWITCHBLADE-A Half Pack Of Morley's-EP

CAROLYN KEDDY

ROYAL PENDLETONS-Oh Yeah Baby-LP

PERSUADERS-Van Rides-EP

NASHVILLE PUSSY-Sock it to Me-45

LEWD-Kill Yourself...Again-CD

V/A-Teenage Shutdown-LPs

V/A-We Are A Happy Family-LP

ROOM 41-Shake-EP/HAVENOTS-LP

MASONICS-In a Man's Heart-EP

WAILERS-LP+45s/SONICS-45s

CRISPY NUTS-Will-EP/RESINATORS-Live

DULCINEA LOUDMOUTH

LEWD-Kill Yourself...Again-CD

NASHVILLE PUSSY-Sock it to Me Baby-45

CHINESE TAKEAWAYS-Take Me Away-2xEP

TUNNEL RATS/HELLSTOMPER-split-EP

PERSUADERS-Van Ride-45

BRAINEATERS-I, Braineater-EP

PUSSYCATS-Playin' Dirty-LP

EATER-The Album-LP/RANDUMBS-EP

V/A-Teenage Shutdown-LPs

5, 6, 7, 8's-Smilly Willy-45

RAY LUJAN

LOOSE CHANGE-Fire It Up-CD

AEROBITCH/LOUDMOUTHS-split-EP

SCARPER-Not As Punk As You-EP

NASHVILLE PUSSY-Sock It To Me-45

LIP MONGER-Dissed Again-CD

HIGH SCHOOL SWEATHEARTS-Find a Way-45

CHINESE TAKEAWAY-2xEP/MY PAL TRIGGER-CD

ROOM 41-45/NOTHING COOL-Wonderful World CD

MR. CRISPY/PETER THE GREAT-split-EP

ARMCHAIR MARTIN-Monsters CD/Live

TIMOTHEN MARK

ABSTAIN/NASUM-split-EP

DETENTION-Live in NJ 1983-EP

FUCKFACE-LP/V/A-Hardcore Ball-CD

LEWD-Kill Yourself...Again-CD

OJOKOJO/INFLICTED-split-EP

ASSHOLE PARADE-Lhighve-8"

DOOM/CRESS-split-10"

GODSTOMPER-Saturday Morning Powerviolence-EP

MANEURYSM-Swallowed By Karma-EP

REMISSION-Temporary-EP

ALLAN MCNAUGHTON

ALTERNATIVE TV-Image Has Cracked-LP

CRACKED COP SKULLS-Why Pussyfoot-EP

EATER-The Album-LP

GOOD CLEAN FUN-EPs

REMISSION-Temporary Service-EP

ASSHOLE PARADE-Lhighve-8"

DOOM/CRESS-split-10"

E-150/UNABOMBER-split-EP

HAIL MARY-My Will to Die is Dead-EP

SUFFER-Conform-EP/SWITCHBLADE-EP

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes. **10**

RAIMUNDO MURGIA

PENIS FLY TRAP-Tales Of Terror-CD	LAST YEAR'S YOUTH-Modern Living-EP
DETENTION-Live In New Jersey, 1983-EP	TUNNEL RATS/HELLSTOMPER-split-EP
EATER-The Album-LP	RANDOMBS-Back From Sonoma-EP
BILLY BOY Y SU BANDA-Preti E Soure-EP	BOOT PARTY-The Suss-EP
LOUDMOUTHS-Spit It Out-EP	UNITED BLOOD/PRESSURE POINT-split EP

MARK MURMANN

V/A-Teenage Shutdown-LPs	CRIMPSHRINE-Sound of a New World...-LP
SONICS-45s/WAILERS-45s+LP	V/A-Es Chaos is die Botschaft-LP
HAVE NOTS-LP	CHINESE TAKEAWAY-2xEP
ROOM 41-Brain Shake-45	MASONICS-In a Man's Heart-EP
5, 6, 7, 8's-Smilley Willy-45	HIGH SCHOOL SWEATHEARTS-Find a Way-45

JAH NELL

THE BRAINEATERS-I, Braineater-EP	BLOOD AND GUTS PEP SQUAD-live
THE RETARD BEATERS-Pulling Jive-EP	THE LEWD-Kill Yourself...Again-CD
AEROBITCH/LOUDMOUTHS-split-EP	NASHVILLE PUSSY-Sock It To Me, Baby!-45
BIKINI KILL-The Singles-CD	CHINESE TAKEAWAY-2xEP
EATER-The Album-LP	HAVE NOTS-Do It Again-LP

JACQUELINE PRICHARD

Generator Shows/SEEIN' RED-live	PARIS AT 2AM-EP/HAIL MARY-EP
MASONICS-EP/PERSUADERS-EP	HEADCOATS/LOLLIPOP-split-EP/PANTHER-EP
MANEURYSM-EP/SUFFER-EP	SWITCHBLADE-EP/DENTENTION-EP
ASININE SOULUTION-EP/FEDERAL OFFENSE-EP	SLIGHT SLAPPER-2"/V/A-There's Something Rotten..
RADIATION NATION/TOXIC DRUNKS-split-EP	GLOBAL HOLOCAUST/OBNOXIOUS RACE-split-EP

BRUCE ROEHR

DROPKICK MURPHY'S-Curse Of A Fallen Soul-EP	TUNNEL RATS/HELLSTOMPER-split-EP
PRESSURE POINT/UNITED BLOOD-split-EP	LAST YEAR'S YOUTH-Modern Living-EP
RANDOMBS-Back From Sonoma-EP	KLASSE KRIMINALE-Mind Invaders-EP
HEADCASE-CD / BOOT PARTY-The Suss-EP	BRUISERS/RANDOMBS-split-EP
DUCKY BOYS-CD / ON FILE-Monday-Friday-EP	V/A-Punks, Skins & Herbets vol. 4-LP

RYAN WELLS

ROOM 41-Shake-45	CRISPY NUTS-Will-EP
V/A-Es Chaos Is Die Botschaft-LP	V/A-We Are A Happy Family-LP
DETENTION-Live In New Jersey, 1983-EP	HAVE NOTS-Do It Again-LP
PERSUADERS-Van Ride-EP	CHINESE TAKEAWAY-Totally Taken Away-2xEP
THE LEWD-Kill Yourself...Again-CD	V/A-Teenage Shutdown-LPs

REMA YOUNG & KENNY KAOS

DUCKY BOYS-CD	EATER-The Album-LP
TUNNEL RATS/HELLSTOMPER-split-EP	HAVE NOTS-Do It Again-LP
AEROBITCH/LOUDMOUTHS-split-EP	CHINESE TAKEAWAY-Totally Taken Away-EP
LOUDMOUTHS-Spit It Out-EP	THE STRYCHNINE BABIES-Kill Society/Dead Love
STEEL MINERS-Ballin'-LP	THE DEAD CITY REBELS-Rock N Roll Enemy #1-10"

ZINE TOP TEN

SPAGHETTI DINNER & DANCING #12	WILLZINE #2
SURREPTITIOUS #8	HERE BE THE DRAGONS
RUMPSHAKER #4	NO ACTION #2
SPIDER STOMPING #2	VISION ON #14
TRAILER TRASH #10	COMPLETE CONTROL #1

MAXIMUMROCKNROLL

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#137/Oct '94. Guitar Wolf, Billy Childish, Boxhamsters, A.F.I., Disassociate, Jack Kevoorkian & The Suicide Machines, Sound Bite House, Boston Archives, The Trashwomen, Violent Society, Hellbillys, No Demuestra Interes, Spider Babies, "Roots Of Punk: Chess, Sun..."

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Superfly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots Of Punk--The Northwest Sound"

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, "Roots Of Punk--MC5", "Cartoons Of Ted Rall"

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down.

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Option Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1"

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk--The Sixties Pt 2"

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Gutfiddle, Karen Monster, Dimstore Haloos, "Uncle Sam & The Swastika"

#154/Mar '96. The Motards, Subincision, Sticism, The Donnas, The Stallions, Count Backwards, Crunch, Final Warning, "Roots Of Punk--Instrumental R'n'R", "Roots Of Punk--The Damed"

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta"

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzel Rhomb, Lawnsmeil, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#157/Jun '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots Of Punk--Sham 69"

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots Of Punk--The Dickies"

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mor-

mons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater"

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio '77"

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys"

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones"

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, De-face, "Roots of Punk--Clash, Ramones, Sex Pistols"

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile, Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Roots of Punk--The Slits"

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetractor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk: GG Allin"

#174/Nov '97. Stratford Mercenaries, Lic-kity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, "Education" theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimstore Haloos, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#177/Feb '98. Superfly TNTs, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Native, Useless I.D., Quarantine, "Roots of Punk--Generation X"

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue"

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Gutterknives, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk--Dangerhouse Records"

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyeliners, Made-moiselle, MK Ultraviolence, Haulin' Ass,

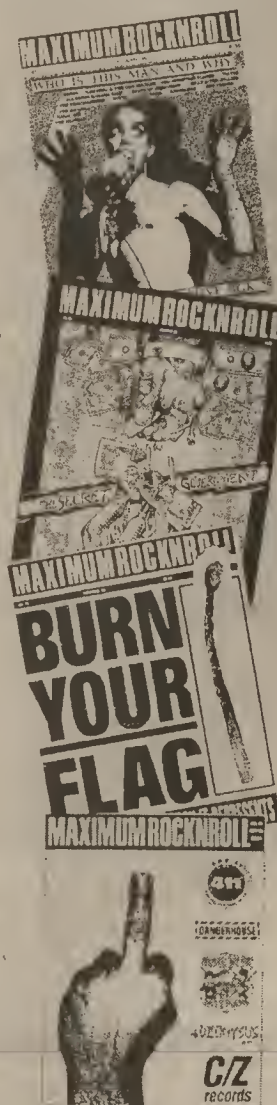
97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk--Patti Smith"

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk--999", "Pirate Radio" theme issue.

#182/July '98. Thee Headcoates, Vapids, Manchurian Candidates, Squiggy Nema, Traffic Violation Records, Jumpin' Land Mines, B-Movie Rats, Budget Girls, The Bruisers, Discount, Dead End Kids, "Pioneers of Punk--Adverts"

#183/Aug '98. Lewd, Asshole Parade, His Hero Is Gone, Cee Bee Beaumont, Teen Idols, "Pioneers of Punk--X-Ray Specs", Article on Chiapas.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Umlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys, "Pioneers of Punk--Black Flag"



WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scener-ters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff: We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks
Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

NO IDEA

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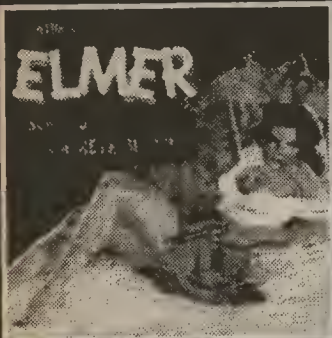
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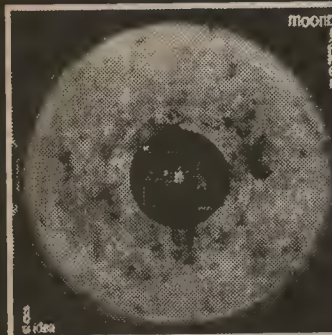
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LOSTRIBE

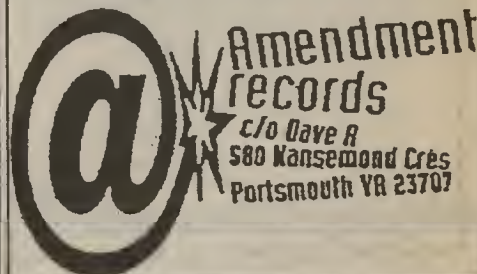
Guide To Survival, CD

13 punk rock tunes from Virginia Beach by ex-skate pro's. \$7 US, \$10 Elsewhere

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Stand For Something Fall For Nothing, 7"
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JIKER

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SKANARCHY III

ELM 19 CD \$10 Various Artists

WELCOME TO SKANNECTICUT

ELM 18 CD \$10 Various Artists

Tedio Boys

ELM 15 CD \$10 "Outer Space Shit"

THE INDEPENDENTS

ELM 21 CD EP \$8 "Stalker"

THE SHOWCASE SHOWDOWN

ELM 11 CD&LP \$10&\$8 "Appetite of..."

THE INVADERS

ELM 10 CD \$10 "All That's Normal..."

SUPERMARKET ALLSTARS/INJURY

ELM 17 SPLIT 10" \$6

DISSOLVE

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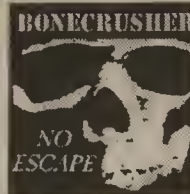
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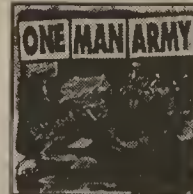
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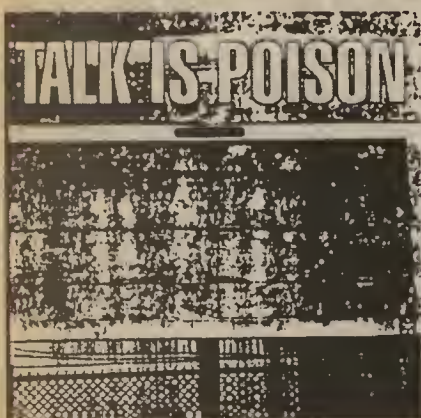
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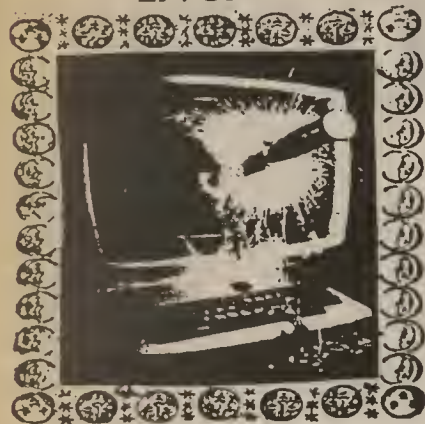
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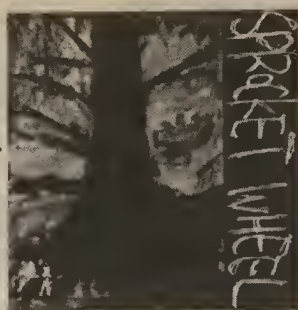


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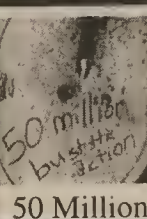
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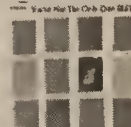


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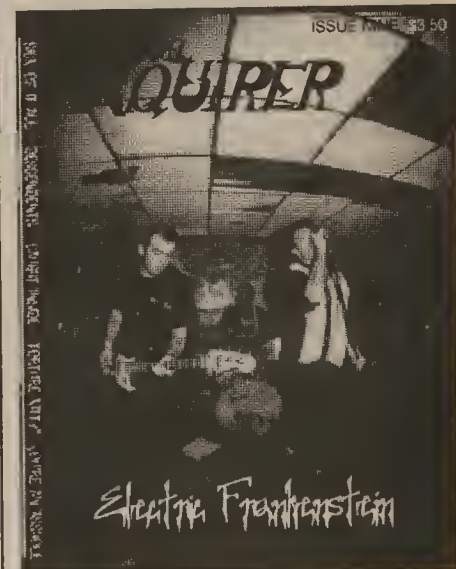


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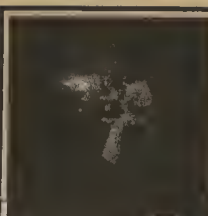
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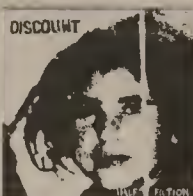
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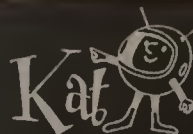
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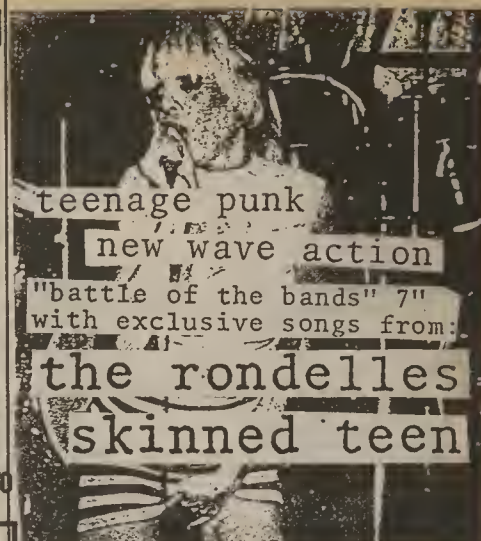
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A n
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L e t t e r
From AML
Records,

My name is Matt Braun. I'm in the band Dick Army here in New York (not to be confused with the band by the same name from Arlington, VA). I also, along with DA's bass player, Rob Novick, run AML Records. We're a small operation and have just released our second and third 7", Dick Army's "Winners By Default" and The Bad Popes debut single, "Fall in Love With...". However, the size of the headache I am left with due to the events of the past two weeks or so is gargantuan.

The record covers for these two releases were to be printed at Punks With Presses in Oakland. We sent them our artwork along with a money order for \$350.00, which was the price we had been quoted. We sat back, ready to wait one to three weeks while the job was being printed. At least that's how long we were told it would take.

Three weeks came and went, and still we had no record covers. With the record release show rapidly approaching, we were starting to get nervous. Rob called up and was told that the covers would be printed on June 4th and folded on the 5th. After some discussion, Rob and I agreed that we should ask Punks With Presses to send the order two day air rather than UPS ground, so that we'd have them in time for the record release show on June 12th, even if it meant paying a little extra. We then called Punks repeatedly during normal business hours, but, strangely, we kept getting the answering machine.

Finally, I spoke to a woman at PWP named Marie who informed me that; 1) We wouldn't have our covers by the 12th, 2) They hadn't been printed yet, and 3) Jux, the punk behind the presses, was in jail. Worse yet, she told me that she couldn't even promise me our covers three weeks from then, and that she couldn't return our money at the present time.

So here we sit \$350.00 poorer with no record covers. I'd be anxious to hear from anyone who could let me know what's going on at Punks With Presses as well as anyone who finds themselves in a similar bind at the present time. In the meantime, I'd also like to recommend

Imprint in Venice, Florida to anyone who needs things such as record covers printed up. Talk to Walt, he seems to be a great guy. He also beat the PWP price!

Rest assured we will get the money back sooner or later, one way or another. I truly hope that doesn't have to include legal action. Not just because it wouldn't be very "punk rock", but it would also be a huge hassle for all involved.

You can write to us at AML, PO Box 1503, NYC, NY 10009. Thanks a lot.
Matt

Matt,

Unfortunately, you aren't the only one we've heard with this problem. We called the folks at PWP to get a response to this letter and were told that that Jux is still in jail. It doesn't look like he's getting out anytime soon and nobody is taking over in his absence. Basically, what we were told was for people to just consider their money spent as a loss. Yeah, it sucks, and yeah \$200 or \$300 or more is a big loss to take, but really there's not much anyone can do about it. Occasionally, people are at the press, so just be persistent in calling. Hopefully you'll get someone to answer; they should be able to return your art, films and whatever else PWP might have. Good luck, and thanks for the recommendation of the printer in Venice. MRR

Dear MRR,



I've got a beef with Pushead. A couple of them actually. First, I was foolish enough to send Pushead more money for phase sans of his fan club. I should have learned my lesson from phase 2. What the fuck? I can't remember the last time I received any records from that rip off scam club. All I get is an update sheet apologizing for the delay and promising great records. The only thing I've gotten so far was the 'privilege' to buy the Devoid of Faith 10". I paid thirty bucks for the privilege to buy a ten inch for \$10. I didn't even get the Bacteria Sour 2x7" comp. from him. I had to buy it through a mailorder. He said in his update that we're all getting a copy of that one, well it's out and I haven't gotten one. He said the Devoid of Faith 10" sold out and as 'a plus to fan club members' it will be remixed and re-released. How is that a plus? The value of the 10" will drop with its re-release. He's said he sending a 'Shop 2' catalog in June, well it's June 20th at the time of writing and I haven't gotten it yet.

Want to bet I don't by the end of the month? So for over a year Pushead has had my \$40 and I have nothing but promises. I'm thinking class action suit if he doesn't shape up quick.

I've got another problem with Brian. Remember when Green Day went to Reprise and sold like 10 million. Everyone bitched they sold out, and rightfully so. Same with Offspring, Chumbawumba and Bad Religion. What about Pushead. He's still viewed as some scene god. Sure, Septic Death was great. 'Attention' was one of the first punk records I ever bought. But is it any better than early Discharge or the second Napalm Death. When their later releases sucked, no one hesitated to criticize them. Although Pushead hasn't made any new music, he sure has sold out in other ways. His first Metallica work, I believe, was the sleeve art for the singles, 'One' and 'Eye of the Beholder'. OK.

Metallica was still somewhat underground then. Well, not really, they opened for Ozzy on the 'Master of Puppets' tour, so their direction was clear an album before Pushead was hired. He went on to do other designs for Metallica when they were headlining Lollapalooza. And he's bragging about doing new designs for them in his fanclub updates. There have been many bands he's done work for that are totally out of the punk realm: Dr. Dre, House of Pain and Prong. I know he has to make a living but with punk, you're either in or out. No band would get away with this fence walking, why should he? Let's not forget that he licensed out his 'skull in the hand' image to some mainstream temporary tattoo peddler who put them in the malls, went out of business, and gave all the unsold ones back to Pushead who sent them out to us as fan club premiums. And of course, there's the Rush 'Roll the Bones' tour shirt he did.

People bitch about Agoraphobic Nosebleed's deal with Relapse, or MRR 'exposes' AK Press for it's dealing with Epitaph, but nobody says shit about Pushead. Probably because they're afraid they'll get black-balled from his club and won't get the copper cover edition of his next release which they'll try to trade for an SSD record or sell for \$40. So it's not all him, it's my fault as well for buying his records and excuses. Most of his Bacteria Sour releases like Rocket from the Crypt and Cocobat are indie rock at best. And others like OAC or Snakeburn just



plain suck. If they weren't on his label they'd sell probably 50 records. Sure he pulls off a good one from time to time but then signs the sleeve and who cares about the band, it's got Pushead's signature. The sleeve is merely a vehicle for, or extension of the record that's inside. It's the music that is important. Who cares if he found some old floppy discs in the trash and stamped a design on them (Roswell Project 7"). He could hand paint every cover and if the record sucks, it doesn't mean shit.

Maybe he's hanging on to the punk scene because he's hanging on to his youth or, more likely, to make a buck, either way I don't think he's contributing anything anymore. His days of 'Burial' and 'Thrash til Death' are over. Thanks, Jeremy Janson/ 1529 W. Homer/ Chicago, IL 60622



MRR,

I'm writing this as a warning to anyone planning to order from a distro in Marietta, Georgia called Disdrunk. Almost a year ago I received a catalog and showed it to a friend. We went together on an order for a couple of shirts and patches.

I know that people running small distros can be slowed down and a lot of the time they are testing the waters. After a month or two I wrote a letter to see what was going on. After another letter I finally got a response from one of the guys that helped out with the distro. He basically said I was trying to cheat him and said some other stupid crap. After that I wrote another letter and got a letter back from another guy there. He said he was sorry and that he had found one of my letters. He went on to say that my order was ready but the other guy had sent it out to someone else. He said he would send out my order and that I could have a couple of extra shirts for my troubles. I wrote back and said I just wanted my money back because I was sick of waiting, and that's the last time I heard from Disdrunk.

Joe Van Nurden/ Nowhere Fast/ HC 1 Box 147/ Marcell, MN 56657

P.S. I also wish to apologize to the small number of bands that sent in songs for my tape compilation, yet another project that fell through the cracks.



Dear Renae and Jen,

I don't doubt it's good intentions, but Renae Bryant's column on birth control (in #180) was full of inaccuracies!

You (Renae) say you switched from using the pill (usually *with* a condom) to using the diaphragm because you were afraid of getting pregnant, but you don't mention that the diaphragm is a much *less* effective form of birth control than the pill. I don't have any exact figures in front of me, but the diaphragm is considered to be about 77% effective, while the pill is over 90% effective and when doubled up with a condom it is something like 98% effective, or the *most* reliable form of birth control besides sterilization. When I asked my doctor about using the diaphragm she said I would have to consider abortion as a backup because the diaphragm fails a substantial percentage of the time.

Withdrawal, which you call a non-method, is actually about as effective as the diaphragm (of course it requires that the guy be totally reliable.) Obviously, it's not safe sex so I'm not recommending it. It makes me mad that health practitioners tell kids that withdrawing is the same as using nothing (or the same as *not* withdrawing). Common sense alone can tell you that's not true.

Vasectomies are *not easily* reversible. Although they can sometimes be reversed they are generally considered *irreversible*. In other words, if you get one, don't expect that it can be undone, because sometimes it can't.

Rather than *causing* cancer, the pill actually *protects* against some cancers. It can also reduce severe cramping.

Also, no one told you about the morning after pill because until recently no one told *anyone* about the morning after pill in the U.S.— I had read about it in women's magazines in Europe in the 70's and was under the impression it was routine, but when I asked about it at University health services in the U.S., they told me there was no such thing, even though it is just regular birth control pills taken at a specific dosage. (I don't know what that dosage is, but it would be a good thing to print in MRR).

And let's not forget that there is a method of birth control of last resort that is 100% effective: *abortion*. No one who gets pregnant has to *stay* pregnant. That's an important thing to mention with all this sanctimonious talk about unwanted teenage pregnancies being caused by sex.

They are caused by, among other factors (such as feeling desperate, needy, and unfulfilled), lack of education about and access to birth control, and by keeping silent about abortion. The right wing fundamentalists and hate mongers have succeeded in making it a taboo issue, not just in the media, but even among health practitioners, who would not *dare* to give a scared young girl the advice that if she finds herself unwittingly pregnant, an abortion is the *first* thing she should consider, and that it is, in fact probably the *best* choice in most cases and not something to be approached with shame and guilt but as just another birth control option. (But which is still a medical procedure and which can be quite painful, so it should still be avoided as far as possible by *always* using birth control.)

Also, the list you give of possible side effects that can be brought on by the pill is misleading because *every* medication has a similar roster and most of the side effects occur only rarely. The pill is safer than most prescription medicines. *All* medications list nausea, nervousness, dizziness, and rash as possible side effects, by the way.

Anyway, thanks for bringing up the issue. We certainly need a lot more info about sex and birth control out there. Women's magazines in Europe are a great source of frank information. Like: did you know that if you're on the pill you can delay your period by *continuing* to take the pill when you're supposed to stop (at the end of the 21-day cycle) and then when you do stop, you'll get your period? Love, Clementine

P.S. Another big problem with the pill and diaphragm is that you have to go to the doctor to get it (as if having sex was some disease!) which costs mucho \$\$\$ if you have no insurance (like me) and which is so unpleasant I won't even consider it (anymore).



Dear MRR readers,

I have been an avid reader of Sheri Gumption's column for the past six months, and have appreciated the points that she has made in her column; however, one of her columns (I believe it was issue # 180) really bothered me. I came to realize that the public in general is very ignorant when it comes to rape. I have recently become a volunteer for the local rape crises center and I am faced with this fact



again. So, what I would like to do is offer to all of the readers of MRR a way to become educated. I have

oodles of information that I can send to anyone who wants it. Unfortunately the information on the specific laws is only locally based, so I can not tell you what the exact wording and the sentencing would be like for your area, but the basic meaning of the word rape stays the same from state to state. If you have information about the laws in your area then I would greatly appreciate it if you could send me a copy so I can pass it on to someone else in the same state. (Rape laws are usually state wide). Also if you have any specific questions then let me know what they are. There is no such thing as a stupid question, how can you be expected to know something you have never been told about. You can reach me at ambrai@starmail.com or P.O. Box 62033, N. Charleston, S.C. 29419.

Ambrai

Dear MRR,

I've heard enough of the bitching going on in the scene about Rancid and Green Day "selling out". I think it's great that the scene gets built by the addition of some of us newer punx and isn't strength found in numbers anyway.

I am one of the many kids exposed by the great sound of Rancid. Though "selling out" has changed Rancid's sound, I have to also say that by exposing me to punk rock that it has helped build a scene that is slowly being built. I have always heard and complained of a shitty scene. I didn't think of doing shows until I looked through the latest *Book Your Own*... I started doing shows in a small town of Bridgton, Maine. My shows have brought in 50-100 people which is a good turn out for a town out in the woods of Maine. It seems the strongest places in our scene (Maine) in up north in the woods near Augusta or down south which is in Kennebunk or here in Bridgton both 30 or 20 minutes away from from the nearest city, Portland. My point in all of this is that by "selling out" Rancid has helped the scene by getting more kids in the scene, and also have helped by getting more d.i.y. shows in small towns areas like the Maine state. Some of the kids Rancid

has exposed have done more than the kids who've been around for years and years. I would like to finish by thanking the bands and people who have helped our still small scene in Maine: the Ducky Boys, the Showcase Showdown, Ron Lacer, A.L.U., the Pinkerton Thugs, Big Meat Hammer, Crack Rock Records, and all the Maine punx and bands who have done shows here. Bands who wanna play in Maine, please write me. Thank you, Josh Lundin/ RR #1 Box 1258/ Bridgton, ME 04009

P.S. Keep doing *Book Your Own Fucking Life*. It's a great help.



Dear Maximum,

I don't know if you have found the stolen records. But if not I believe you should ask readers to help keep up the library of records that Tim left. From what I read, it seems that the collection (which is extensive) is available for many people to listen to. This is a valuable and non-replaceable resource for those of us who love and believe in *Maximum Rocknroll* (I hate the term punk, ei *Punk Planet*, etc.) and should be maintained. Anyways, I am enclosing \$20 and would be willing to make regular contributions for a worthy cause—kind of like donating to a sucky public tv station.

If such a program/charity is feasible and/or set up, please use the \$20 to replace or keep up the Tim Yo record collection and if you can respond to this letter about regular donations in the future, I'd appreciate it. I hope that I can be helpful as Tim + MRR have meant the world to me and taught me all I know about good music. Thanks for keeping it trashy, raw, fast, loud, etc.

Matthew C. Wallack/ 410-B Park Ridge Lane/ Winston-Salem, NC 27104

Mat,

Thank you very much for the gesture. We have funds to replace the records, the problem is finding the records. The records stolen are very rare and don't come up for sale very often.

We'll continue to leave the library open as a place for people to check out music. We're not going to let a few jerks ruin it for everyone else. Thanks again for writing.

Jacqueline



Hello everyone...

After reading the "What's the Scoop?" page in #182 (July

1998) I felt compelled to respond to those people who answered. Community and unity in the punk scene (and, on a broader scale, between all groups or peoples involved in resistance to the capitalist machine) is vitally important, and despite the pessimistic and cynical remarks offered on that page, is happening, and will continue to grow. I know it sometimes seems as if we're fractured and disjointed and like there's no reason to hope for any change, but we can see that unity at every show, when people are united by the music, and at every rally or protest, when people set aside differences to fight a greater enemy. There's always differences, and cliques, and petty bullshit—we're all human, and we're all living in a fucked-up world. But there is hope, and if we just look around we can see it. If we close ourselves off, both to hope or to other people who aren't "punk," then there will be no hope, and the system will have beaten us down for good. Keep your idealism, keep your hope, keep your sense of humor, because without those things, there's just no reason to keep fighting. "I'm not right to judge you and you are wrong to judge me/If we shut our eyes and opened our minds we'd see things differently" —The Pist. Thanks for listening, and for the chance to respond. Chad/ 710 Montclair NE/ Albuquerque, NM 87110/ askwhy@x-net.com

P.S. To Pogo and Beaver Boy—what makes you think you are any better than the "preppy assholes" or "pc assholes" you complain about? To me, you two sound like the prejudiced morons, judging people just 'cause they don't have a studded leather jacket or a mohawk...

MRR,



Hello my name is Weird Paul, a denizen of the punk community in Tallahassee. Lately I've been looking at things in a new light. It is like my eyes went blind and were replaced with fresh ones. I used to look at the younger kids getting into it as degenerates, dumb asses, and posers. I really loved making fun of them, but maybe I've matured a little, now I see them as a potential instead of a failure. I've been looking back when I was just getting into punk, and I think about the way the older punks probably thought about me. They, the older punks, probably thought I was a degenerate, dumb ass and a poser. Being older should not



give me a right to judge, I think instead my experiences and ideas should be expressed to help younger kids to

understand who I am as a person. Understanding other people is the first step to seeing that the other person is your equal. And in the end, we are all equals, no matter how different our opinions are. The government sucks, right? Police, for the most part, abuse their power, right? That is probably two opinions almost all of us would agree on, and these are more social positions to stand on. Eating meat is bad. Drinking alcoholic beverages is fun. Those are two opinions a lot less people agree upon, and these opinions should be kept personal. These are choices we make ourselves, we should not try and force people into personal choices. Do you like christianity crammed down your throat? I don't like veganism crammed down my throat. People are a lot less open to ideas when somebody is insulting their lifestyle. In the back of our head we always have a justification for our own actions.

Admitting you are wrong is probably the hardest thing you can possibly do, but you will be a better person for admitting you are not perfect. We should appreciate not being perfect. Being and knowing you are not perfect is a lot less pressure on you. You don't have to live up to anybody's expectations. And for you younger kids, not doing what your parents expect is rebellious, and being a rebel is showing your parents you got your own mind. After awhile your parents will learn to lay off you, at least my father did. We don't have to be anyone except ourselves. Being different to everyone else is by my standards one part of being a punk. Look at gangstas, rednecks, and hippies, they all pretty much talk the same, dress the same, share the same beliefs of their group, and they all pretty much think we suck because we are different.

We all have people who influence us, there is no way around it. We have influences because people have something we want to learn about them, the same applies to bands. Learn not to rely on or idolize your influences, 'cause they like you and me are less than perfect, and they will do something that will disappoint you. Learn whoever you hold in

high regard is your equal and if they do not see you as their equal than should you hold them in such high regard? Equality no matter how different we are is the only way we can have unity. Why *unity*? The simplest answer I can give you is this. Is one voice louder than ten or even a hundred or even a thousand voices? An answer in the form of a question, I am getting *old!!!* I am not trying to say we all have to be friends. But we all have a few common opinions that would be better heard if we shouted together. I know that unity can never happen because people have egos, and if they were to be for unity then they would be the same as a person they think is a nerd or whatever. Self pride stops us short of our potential. Different opinions stops us too, even though we should respect and be tolerant of different opinions. I hope I got through to at least one person. Be different, be yourself and at least I will respect you for it. Send letters about your own beliefs to:

Weird Paul/ 2909 Gallahadion Ct./ Tallahassee, FL 32308

P.S. Sheldon Marcus in DC and Ross in England, both of the letters I sent you guys were returned, sorry.

P.P.S. Wrestling punx write me, I like the ECW!!!

P.P.P.S. Power to the punx!!!

Paul,

First you say that if we have a controversial opinion (like eating other critters being bad) we should keep that opinion to ourselves. Then you bag on gangstas, et al. for all having the same beliefs. Well which is it? Should we only say what we think when everyone agrees? That's about as punk as a \$20 tie-dye. Jeff M.

Dear Maximum R+R,



Mr. Brian Dickinur Daughter here, just fucking writing you guys [*sic*] to express the current situation with punk/rock-n-roll. What the fuck happened? I've been to several shows lately and it seems to me like the bands that have been coming out the past few years are getting more retarded by the minute, these motherfuckers think punk rock is about having a blue mohawk + throwin' 40s at people. And every god damn band sounds like fucking Bad Religion or NoFX, whatever happened to originality? I mean having a blue mohawk + throwin' (empty) 40s at shit while listening to NoFX is all good, but it's like they completely missed the whole message of

what punk rock is all about. And back when punk first started *nobody* sounded the same! Sex Pistols didn't sound like the Clash + the Clash didn't sound like the Ramones, + the Ramones didn't sound like the Misfits or the Germs or the Dead Kennedys, I mean I could go on all night here. And I could give you a thousand instances of new school punk bands that sound just like NoFX. Hell, half the fuckin' bands on Fat Records sound just like NoFX (but that's Fat Mike for ya), and Ben Weasel thinks he's fuckin' Joey Ramone, I mean the list of bands that sound just like somebody else is never ending, and I'm fucking sick of it. I mean I can't be the only motherfucker in the punk rock world that feels the way I do. And thank god for a magazine like *Maximum Rockroll* that keeps my appetite for original punk rock/rock-n-roll occasionally fed, and allows me to express my opinion about this shit. And for those of you who are sitting there thinking "what the fuck are you going to do about it?", I've been playing in bands my whole life (well since I was 15), and none of them sounded like any other band, so fuck off. And I hope to god that these kids that think they are punk rock, and have Exploited patches on their backpacks but don't own any albums, eventually somehow grasp that we're not just fighting for no reason, that we're fighting for something! And when you put on your Dead Kennedys album, listen to the lyrics this time. And for you punk rock bands that that cover Operation Ivy songs, and NoFX tunes, and sound just like another band, scratch your whole set list + write something original! Later, I'm fucking gone, Mr. Daughter

MRR,



Why is it when I open up the latest issue of MaximumRockNRoll 90% of the bands inside are totally UNHEARD OF up here in Vancouver, B.C. CANADA. I think it has mainly to do with the fact that 90% of these bands NEVER tour here. The last good concert I saw was Poison Idea where the lead singer almost burnt down the starfish room.. or the Real McKenzies who are one of the best live acts around...

But even our REKKID STORES are BUNK. Christ, *NOBODY* carries anything by Poison Idea, the Pist or even good compilations. Probably due to the fact again that most of these bands



NEVER TOUR in canada.

Why is this? I must know! Is it because a six-pack of beer costs \$11? Is it because

all the venues suck? Is it because of our fucked tax laws? Or is it the nazi boot patrol customs canada boarder guards? WHHAT?

WHHHAT?

Fucked up shit, Jesus Bonehead - not of the dayglo abortions

Jesus,

Canada??? Where's Canada?

Mark



Dear MRR,

Recently, I have been hearing a lot of shit recently, well not recently, but for the last three years which I have been into punk, about shit like, "Oh, well punk is dead, blah, blah..", "I remember the good old days, blah blah..", "the scene is not like it used to be...blah..". Well, you get the point.

This letter was actually first going to be written to respond to Brian Zero's statment that "punk is so dead that it is undead, blah..blah". But in issue #182 of your fine publication, there was a letter I read that made this letter take a more urgent and confrontational stance on the "Punk is dead" debate. This was the letter from Jakkie Klinick who had been into punk for one and a half years and wanted to let people know what "punk really is."

Well Jakkie, you are going to have a hard time doing this, because punk is not one thing in particular. Punk is a thousand things at the same time. To some, punk is leather jackets and Ramones albums, to others, it is greased back hair and Cramps albums, to many it is dreadlocks and Neurosis 7"s. It is diverse and segmented into a thousand microcosms, but that does not really matter.

What does matter is your reason for being a punk. Whatever reason it is, if it is a good one then you will stay in the scene forever. Contrary to what many believe, the spirit of punk never really dies. It lives on with every new punk who involves himself with the punk rock scene and every old punk who just can't seem

to give up the ghost and grow up.

Mr. Brian Zero, your sentiments are well taken, but they are not the truth. To begin my argument, 1) People have been declaring punk rock as being dead since 1979. If you don't believe me, then pick up any flipside from that era. 2) The people who are saying this are not truly looking at the scene objectively, instead they are speaking from their own jaded feelings of abandonment. They feel that what got them into punk (whatever the reason might be) is no longer there anymore, and punk rock is changing on them.

This reminds me of a scene from that cheesy, '80s movie "The Breakfast Club". The scene where the high school Principal is talking to the janitor saying, "There is something wrong with these kids, they've changed on me." The Janitor responds with "These kids haven't changed, you have."

Now I am not saying that punk rock hasn't changed. Never before has there been more media exposure to our cherished scene. But if the only reason you got into punk was so that you could be member of some elitist, underground organization, then you can always join the shriners or the masonic temple.

But if you are like me, then there are times late at night where you put on your favorite punk album (whether it be pop-punk, crusty-punk, hardcore, whatever) and you still feel the excitement that got you into punk so many years ago, then it is all worth it. To quote Aaron Cometbus, "We have no food. The water is shut off. The plumbing is destroyed. The backyard is piled with bags of our own shit. We have no hope and no future. As normal members of society, these are signs of failure. We may as well kill ourselves. But as punks, these things are badges of honor, the subject of the proudest boasts. Let us remember who we are, and the fact that our failure and misery is but a tribute to our culture, the lifestyle of the true believer." Signed, Lindsay McLeary



MRR,

About the July '98 issue.

Your guest column was written by Kenneth, the bass player of 10-96, not by me Mike Beer City. Let's give credit where it's due. I just e-mailed it to MRR. Take care, stay well, sk8 tough, f.s.u., Mike Beer City

P.S. 10-96 just completed another tour! Look for Kenneth's new tour diary very soon.



Maximum,

OK so I forgot to bitch about the "review" that Lance Church did on the Disgruntled Nation 7" on Beer City. What the fuck?

OK so you don't like the band—that's perfectly ok (I disagree with you—the shit is *raw baby*), but dissing Beer City?!?!? What the fuck?

That is some fuckin' bullshit. You've got some damn nerve. Mike Beer is not only a great guy, he has helped out a *ton* of bands by giving them a 7"—whether they deserved it or not. You don't like Beer City? It's boring? I'm sorry—I mean I'm *not* sorry—but your J Church shit is as fucking slow and boring as a bowl of Karo syrup. Yes, this boils down to a matter of opinions, but that "review" boils down to a matter of a personal attack on Beer City—one that was not deserved. Why would you even run that review? I wonder. Maybe I missed something I don't know. Either way, he better watch out. There are a *lot* of us "boring" bands on Beer City and many are more pissed off and a hell of a lot more psycho than I am. Does that sound like a threat? It's not, I'm just saying. . . Thanks for letting me vent. Love, Garthy

P.S. Tim Yo R.I.P.



Maximum Rocknroll,

Nyar!! Issue #181 was fuckin' spectacular! An issue dedicated to pirates, what a great idea! I think this is the best issue of MRR yet! Keep up the great work. Thanx, Mr. Ko/ 830 Fogg Pike Road/ Mt. Sterling Rd./ 40353-9580/mrkpunk@hotmail.com



Readers:

This is Chris who lays out the letters. We had some room, so since I also lay out the scenes, I thought I'd write a quick letter asking someone who lives in New Orleans or Baton Rouge to write a scene report. Also, remember, if you do a scene report, take clear, well lit pictures. Posed pictures of a band are way better than dark uselss shots of them playing. Also, send pictures from parties, they're neat. —Chris

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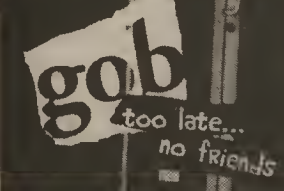


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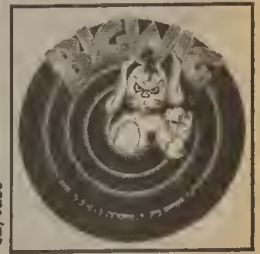
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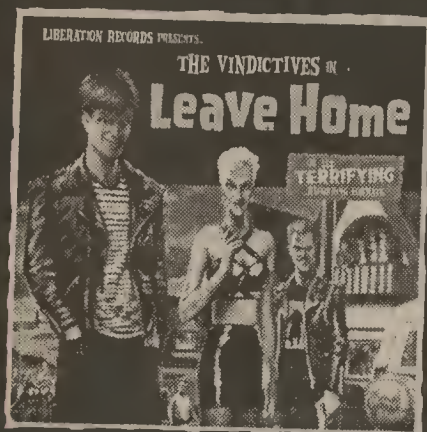
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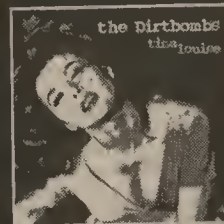
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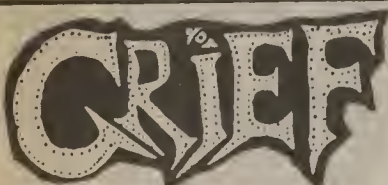
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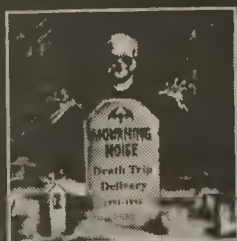
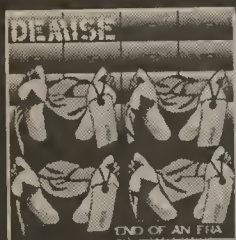
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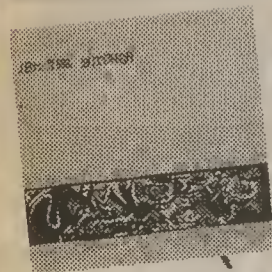
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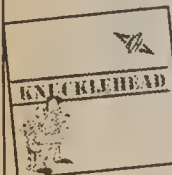
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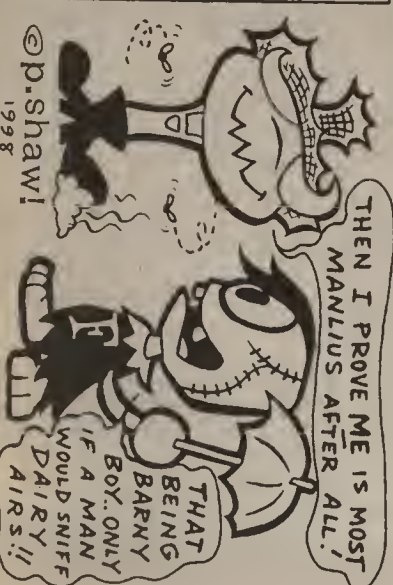
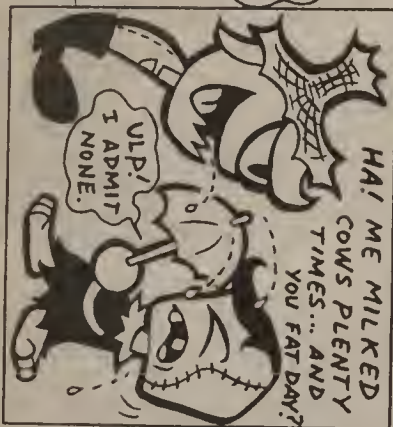
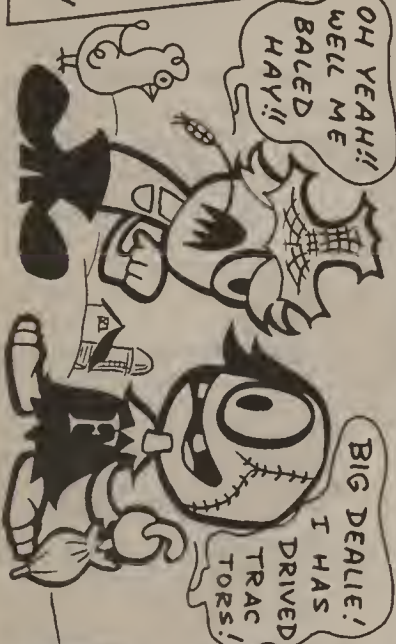
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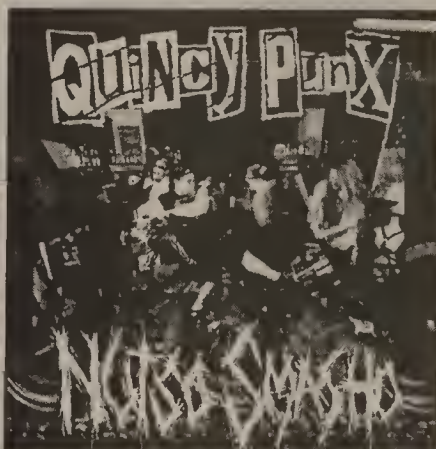
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*They're gonna put me in the movies
They're gonna make a big star out of me
The biggest fool that ever hit the big time
All I gotta do is act naturally.*

—Buck Owens, Ringo Star, Charles Starkweather

It was more frustrating than a constipated GG Allin. Coming at me from all sides. Vegetarianism is natural. Homotude is natural. Patriarchy is natural. Oy vey!

In how many arguments have I proved that humans are naturally omnivorous— not vegetarian? How many times have I shown that people aren't naturally endowed with a particular sexuality, but with every sexuality? How often have I demonstrated to those who say history is naturally male-dominated, that males are the ones who write the history?

What's natural is an argument used by everyone from animal rightists to white supremacists. So this month, I wanna look at that argument and see what I can do with it.

First, what the fuck is *natural*? There are a few choices. Three of the most common are:

1. *Natural is something genetically programmed, not a product of choice.*
2. *Natural is something common to animals and reflected in everyday life in the animal kingdom.*
3. *Natural is something that occurs without interference from products of human invention.*

Reflecting my affinity for the rear, let's examine the last definition first.

DOCTORS DISCOVER NATURAL, proclaim the headlines of my health food store giveaway. I pick it up, expecting to find a hot spread with pics of naked doctors. Instead, there's a story on organic food. Yawn!

View number three, however, is the one used to promote everything from organic foods to nudism. It divides the world into "natural" and "artificial." God makes the former. Humans make the latter. Natural is good. Artificial is bad.

What is the validity of such a distinction? Humans are not the only animals to make things. Spiders make webs. Beavers make dams. Birds make nests.

Are these structures "unnatural" because God didn't unzip them directly into the earth directory?

It's 1969. I'm at Big Sur in California, making the pilgrimage required by the decade. Three college buddies have joined me in the rite. We're there to commune with nature. To go where Henry Miller went. To experience the joy of that green covered rock, rising majestically out of the sea.

The four of us stop to smoke a bit of nature brought with us from town. I can't enjoy the view, though. Too much Mexican food has set loose the waters of my lower intestine. My fecal Titanic demands to sink. I excuse myself.

Walking uphill, I come to a small area fenced in with barbed wire. The wire is low, four strands around eight wooden stakes. What evil lover of private property could build a fence here? I will violate that abomination.

"No one owns this beauty." I think, pushing the wire down with my boots.

"I shit on your ownership. All power to the people!" I tell the vegetation.

Pushing over a stake, I climb past the wire and enter a little grove of trees. Shiny green underbrush covers the ground.

Lowering my pants to my knees, I squat. Ecstasy! The brownness explodes outward, covering the leaves, the ground, the back of my legs. Another rumble. Another splat. Ahh, this is heaven—fenced in with barbed wire.

After I'm done, I grab a handful of leaves and wipe my gloriously tender little hole. Wipe the backs of my legs. Wipe my fingers. Throwing the leaves back on the ground I think, "take that you barbed-wire oppressor." It's a few days later that I realize the leaves I used were poison oak.

Natural? Sure. But for weeks, I wished I'd had the artificiality of Charmin. Even if we accept the natural/human distinction, we have to acknowledge sometimes humans do it better. This definition does not make a good argument for natural. It certainly doesn't give ammunition to people who decide good or bad based on "what's more natural." Now let's look at the second definition. Maybe we can judge what's natural if we look at what animals do.

A correspondent named Roxie wrote, *There are some ducks (mallards) who live in the lake near my house. Every year, four males chase a female around (always the same female). One drake will hold down her head, two will stand lookout, while the fourth jumps on top of her. Of course, it is a lot of commotion.*

In *Discover* magazine, author Barbara Smuts (yep, that's her name) de-

scribed the following: *The attack came without warning. One of the males charged toward us, enraged, hair on end, looking twice as large as the small female. As he rushed by, he picked her up, hurled her to the ground, and pummeled her. She cringed and screamed. He ran off, rejoining the other males seconds later, as if nothing had happened. It was not so easy for the female to return to normal. She whimpered and darted nervous glances at her attacker, as if worried that he might renew his assault.*

Was this a hardcore matinee? Nope. It was in the jungle, among chimpanzees, humanity's closest relatives. (Much closer than most attendees of hardcore matinees.) The conclusion: **RAPE IS NATURAL**, at least by this definition.

Do we justify it because animals do it? Do we say it's part of our nature, because it's part of animals' nature? Does this make it right?

Animals can prove anything to anyone. Social Darwinists have used perversions of the animal argument as long as there have been Social Darwinists.

"Anything is allowed," they say, "in the end it's the survival of the fittest. The strong triumph over the weak. Law of the jungle, you know?"

When Darwin talked about "survival of the fittest" he only meant the ability to drop puppies. Screw and spew. He wasn't talking about strength, power, ruthlessness or any of the other qualities the bell curvers use. Law of the jungle? Survival of the toughest? Yeah, just look at the dinosaurs. They didn't have a clue about survival. They were just big.

Besides, animals are cannibals, murderers and torturers. Is it valid to claim what we do is better because it's more like them?

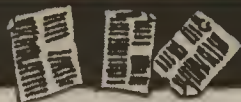
Definition number three is the most difficult. It is the vaguest. When dealing with it, it slips away like a limpie on virgin.

How do we know what's "genetically programmed?" How can we tell what we add onto ourselves, and what is "really" us?

The idiots of science, and other self-serving institutions mutilate fruit flies in hopes of finding "the alcoholic gene," "the homo gene," "the intelligence gene." Genetics has replaced patriotism as the last refuge of the scoundrel.

Instead of "the devil made me do it," of the 1600s we have the "my genes made me do it" of the 2000s.

A young new-ager sits in full lotus position on the floor. She is naked. Her long black hair hangs limply down the side of her face. Her breasts, double-fist size, dangle loosely against her ribcage. A small red candle burns on the floor in



front of her. She trains her gaze on the candle, focusing her mind on the flickering flame. Her thoughts turn inward. She sees herself as a huge onion. Through her meditation she peels that onion. One layer at a time. She looks for center. At that point, she'll discover her real self, her true nature.

Slowly she peels. The outer layer. The next. Then, the next. As the wax trickles down the candle stem, the young woman removes her ego, her personality, her parental influence. The great onion that was her being, slowly diminishes. When she peels the last layer, the inside is revealed. It is empty.

See? Both science and meditation are wrong. There is no REAL inner you. There is no you independent of the outside world, independent of your will and influences. Genetics may make your eyes green or your penis short. But it doesn't make you fuck boys or take drugs. Your personality is not an inner soul, but a combination of everything that happened in your life. When you throw away those onion skins, you're throwing away what has real meaning.

Twelve steppers tell each other they're powerless. Their body, their genes, have made them what they are. They have no choice. But others have gone through the same thing— and through the force of their own will, controlled it. Different genes? How do you prove it? With fruit flies?

Homos now use "it's my genes" as an argument for their sexuality.

"I can't help what I am," they say. "It's genetic."

Homosexuality becomes a disease, like Ty-Sachs.

"Feel sorry for me. Don't hate me," is the implication. "If I could, I'd be just like you."

This argument takes away the "recruit" problem. "Your kids are safe," say the homos. "You can't catch a genetic disease."

Though they keep looking, scientists can't find that homogene. How could they? The idea of homosexuality is based in our culture. Other cultures consider only male butt-fuckees homos. In some cultures, there's not even the concept of homo. How can a cultural idea be genetic? It can't.

That's not the point though. The fault is not in the answer, but in asking the wrong question. Why bother looking for a homogene in the first place? Why shouldn't you CHOOSE to be a homo if you want? And, if you want, why shouldn't you recruit new members into your club. Homo recruits have more fun than army or Jesuit recruits. What's the problem?

Basically, it doesn't matter what's natural. If we define natural as anything in nature, then everything is natural. Nothing occurs outside of nature.

That means natural is not an argument for anything. Not for PETA. Not for Pat Robertson. Not for me. It should never have been important. Now, what do we talk about? How about: what's right? ENDNOTES:

—> I've only seen a few Video-music CDs. Though I usually hate music videos, I like the idea of putting them on a disk. Then, unlike with MTV, the viewer has control over what to see and when.

Grita's (www.grita.com) "Todos Tus Muertos" and Sudden Death's (www.suddendeath.com) DOA (yes, THAT DOA), have done good jobs. They're an alternative to MTV's DIT (Do It THEIR way). Also, there's some fun stuff for you to just stumble on.

By the way, DOA, in its latest incarnation, put on a great live show at Coney Island High. They played with THE PARASITES giving something for the kids to enjoy as well as us oldsters.

I wanna thank Bob Cutler for guest-listing me and giving me a \$1 bribe for "product placement." Now, place that product right here...

—> So they're on a major label dept: I saw a kick ass record release double bill. DICK ARMY (the New York one) and THE BAD POPES. George thinks DA are like early Black Flag. I think they're too funny for that. TBP are right there in The Stooges mold. Tim wudda loved 'em. As to the major label thing. That's the name of their record company, A MAJOR LABEL. Get it?

—> What a deal dept: A company called TAXI ("The Leader In Independent A&R" (800) 458-2111 or www.taxi.com) sent me promo material. It promises "The easiest way to make money with your music will be staring you in the face tonight."

What do these guys do?

They send you a list of record companies. Next to each company is a note on the kind of music they're looking for.

You then match your music to the need and send TAXI what matches. They listen to your cassettes and forward on what they like. So, not only can you have major labels reject you, you can have these guys reject you too! Double the fun.

With a deal-making success rate of "from 5% to 6%," how could you NOT jump aboard?

Oh yeah, the cost: if you join before June 29 (too late!) you can get 50% off. That leaves you to pay a measly \$249.95 for the year. Or "The Best Deal Ever" only \$399.95 for two years. Wow! Where's my checkbook?

—> I need an extension dept: A couple months ago I wrote in praise of REO SPEEDEALER. I planned to see them again at LIFE, a homocore club here in NYC. It didn't work out.

I quote the press release
...promoter MICHAEL SCHMIDT claims that the use of the words 'fag' and 'nigger' were overheard in the band's dressing room, by "extensions of" himself. He then cancelled the show, less than a week before it was scheduled.

Yow! Overheard by an extension! Now that's scary. Makes you wonder who those people on the street are extensions of.

If you can't beat 'em, join 'em, I say. I'm now recruiting extensions of myself for sexual escapades, exotic travel, and drug testing. If you want to apply, just tell me in 50 words or less, why you want to be my extension. Applications without nude photos of the applicant will be ignored.

—> Letter of the week dept: This one (abridged by me) came from Collin:

I applied to go to a college this summer to take philosophy classes. I was accepted. I was then sent an application to fill out about what sort of roommate I wanted. The application said "list 3 things you look for in a roommate". I put "an iron lung, a lazy eye, and a prosthetic leg." I got a letter back that said that they thought about not letting me go, because "it's not good to make fun of the handicapped." I was informed that I "need to be a bit more politically correct" but I would still be allowed to go.

Maybe if I had told them I didn't want to room with a 'spic' or a 'nigger', they would've been somewhat justified in sending the letter, but personally, I think iron lungs and lazy eyes are really funny.

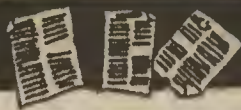
Letters, humorous or otherwise are always welcome. As usual, you can reach me at: Mykel Board, POB 137, Prince St. Sta, New York NY 10012 or via email at: MykelB@ix.netcom.com or through my fledgling webpage at: <http://www.freeyellow.com/members2/seidboard/> Sign the guestbook. Check the personals. Who knows what you'll find. Just clean up after yourself.

—> The pain of constantly being right dept: I've long argued that there are really no homos or heteros and no males or females. The whole thing is a bunch of made-up bologna, promulgated by a great conspiracy to make more Christians. Biologically, we're neutral with a whole world of possibilities.

So, on July Sixth, the New York Times runs an article:

"A Canadian boy who was raised as a girl after his penis was irreparably damaged during circumcision continues to live as a woman, suggesting gender identity develops

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after birth, researchers say."

Hmmm, if gender identity develops AFTER birth, that means it's not genetic, and it is malleable. That means you can be whatever gender you want to be. Don't limit your choices to one or two. Okay?



RALL DEAL

The businessman had always been kind of dumb.

All his life, he'd always marveled when he witnessed a human mind conjuring new ideas from seemingly thin air. The *Journal* would run one of those long, witty middle-column-front-page puff pieces about some guy who'd been staring at old streetcar tracks emerging from beneath the poorly-maintained asphalt on a city street, and how that observation had led the guy to an idea about a new type of computer operating system that had made him and the people smart enough to buy his stock when he was nothing—*nothing!*—millions and millions of dollars, and the businessman would wonder: How did that asshole do that? And he'd wonder about those smart investors and ask himself whether he'd ever jump at such an opportunity if it had ever been presented to him. The answer was always no, of course; his default response to new concepts was inevitably no, no, God no. He knew his conservatism doomed him to mediocrity, but he couldn't help himself. He was just intelligent enough to recognize his limitations.

The businessman was like a person who has never traveled overseas. He knew that the rest of the world must be different, but he couldn't imagine exactly how. Similarly, the businessman knew that it was possible to be smart and funny and insightful though he himself was not, and he couldn't fathom what that must be like.

Being kind of dumb was what had led the businessman into business in the first place. Back in the high school in the suburb where he'd been raised, the only class he "got" right away was economics. Supply-and-demand doesn't require a knack with words or a paintbrush or the ability to call up exactly the right equation to determine how long it takes a marble to fall from the observation deck of the Empire State Building to the side-

walk. People sell things to other people. Whichever side is scarcer—buyer or seller—commands an advantage in that transaction. Middlemen take a cut. Simplicity is a beautiful thing.

The businessman had gone to business school, where he'd met and married his wife, whose dad owned a big company that miraculously found an opening for him on the "fast track," which was reserved for people who knew the "right" people. The best thing about business was that all the work, the hard analytical stuff, was done by analysts, people in their twenties who'd burn out after a couple of years only to be replaced by a fresh crop of recruits. Businessmen went to cocktail parties and accumulated frequent flyer miles and ate steak with clients and fucked their secretaries in hotels in dismal middle-sized American cities whenever they could get away with it, which wasn't very often.

Soon he found himself on his company's board of directors. He liked being on the board; everyone else was kind of dumb like him. They liked golf. So when the share price—which determined how much he was worth, which in turn determined how much he could borrow from the bank, which set the size of his new house, started to fall—the guys on the board knew what they had to do: They called around to find someone smart to lead them.

"I must eliminate whatever is not the best," the smart guy told the board. "They call me Rambo in pinstripes, you know."

The smart guy gave each board member a copy of his book, "Buy Low, Sell High, Fire Everyone." "Read it," he assured the bedazzled coven, "and you'll see how I turned such companies as Amalgamated Aluminum, S3 Media and Houston Crockery around. Let me be your CEO, and I'll do the same for you." They all stared at the book in front of them, but none of them planned to read it. What was inside was irrelevant; what mattered was that he had the clout to hire someone to ghostwrite a book. On the cover was a photo of the smart guy, wearing a Brooks Brothers suit and a shit-munching grin.

Somewhere in a distant corner of the businessman's brain, a tiny doubt, the germ of a bonafide idea, presented itself. Amalgamated Aluminum, S3 Media and Houston Crockery had all gone out of business a few years earlier, the doubting voice whispered. The businessman reminded himself to have one of his analysts look into it, but by the end of the meeting he had been so distracted by the smart dude's extravagant pledge to increase his shares by 20 percent per quar-

ter that he forgot.

The vote for the smart guy was unanimous. He would collect \$35 million per annum, plus options, in the event that he did what he said, and \$35 million per annum, plus options, if he did not. It was simple. The businessman, who had yet to earn a million a year himself, was pleased with his decision. It was only right that he pay for the expertise of the smart CEO. After all, he was kind of dumb, and he knew it.

It only took a few months for everything to fall apart. The smart CEO fired 80 percent of the company's work force. When those 35,000 workers lost their jobs, they dragged 45,000 members of their families with them onto the dole, a fact which local journalists never failed to discuss ad nauseum over the TV at the clubhouse where he discussed golf with businessmen from other companies. The businessman did feel a little guilty—he wasn't an evil person—but his macroeconomics teacher had assured him that a rising tide lifts all boats. He didn't know this personally, having never lived by the shore, but it seemed to make sense. More importantly, his company stock went up 18 percent the first quarter after the smart guy started work.

What the CEO had never considered was increased demand. When the word got out that the company was fiscally sound, customers put in a lot of orders. Suddenly the company had massive demand and no employees to fulfill it.

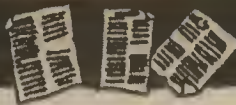
They tried to rehire the people they'd fired, but in the middle of the greatest labor shortage in American history they'd all moved out of the state or started their own businesses. No one wanted to work for the company because it had a reputation of laying people off, so orders went unfilled. Customers got tired of waiting, and the word soon went out that the outfit was unreliable. The banks pulled out, and that was it.

The end came when an anonymous Delaware holding company bought the place for the price of the buildings where the company's offices had been housed. The businessman shared an elevator down to the executive parking garage with the CEO he'd voted in six months earlier. "You turd," he accused, "I'm going to lose my house because of you. You were supposed to prevent this. You said you were smart."

The CEO smiled sadly at the businessman, his blue eyes flashing. "You poor, dumb fuck," he said, "you're a lot smarter than I ever claimed to be. You were just too dumb to see it."

Send stuff to: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108, web: <http://www.rall.com>.

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SCREAMS FROM THE GUTTER Rob Coons



Well fuck me! I recently got to go down to Atlanta for the Prank Records festival. It was a ripping good time. I got to see DAMAD, WORDSALAD, DEATHREAT, MEADOWLARK, HIS HERO IS GONE, BURNED UP BLED DRY, SCROTUM GRINDER, SOCIAL INFESTATION, FROM ASHES RISE, and MURDER SUICIDE PACT. IN/HUMANITY was scheduled to play, but they canceled at the last minute. I believe they canceled due to a line up change, and being out of practice. The actual show was only for two nights, but we were there for a total of five days.

The first full day we were there, we went around to most of the local record stores. I didn't find too many great records, but I did find a gem of a record store. I believe it is called Revolutionary Records. The store itself was really tiny, but they had a good used selection. It was small, but well stocked. I found a VICIOUS CIRCLE LP there that I had never seen before. They also had a VENOM blacklight poster on the wall, which unfortunately was not for sale. It reminded me of Epicenter Zone, except it was much smaller. So if you are in Atlanta, check them out.

The show on the first night was brief, but fun. Unfortunately only four bands played, due to FROM ASHES RISE having van problems. The highlight of the night had to be DEATHREAT's set. They busted out with some fast raging punk that was a throwback to days long gone. Maybe even a little reminiscent of "This Is Memphis Not LA"! For those of you geeks who like splitting punk rock hairs DEATHREAT contains two members of HIS HERO IS GONE. But it doesn't really matter, because their styles are completely different. DAMAD cranked out a demented slap to the face. The lights were turned down to an eerie red glow. And DAMAD was in fine form with their blend of dark drunken rage. They whipped the crowd into frenzy that wasn't matched for the rest of the weekend. And to top things off, during their set one of my friends accidentally reached over and pinched the end of my cock so hard that I yelped in pain. I know it sounds funky, but he was swinging his hands around and just grabbed the wrong place at the wrong time.

After the show the guys from WORD SALAD were running around trying to round up some people to go to this strip club called the Clairmount Lounge. Usually, something like this could easily be dismissed. But when one of the rowdies from WORD SALAD is telling you that there are 300-pound women in the club squishing beer cans with their breasts, you start to take notice. So after watching them try to unsuccessfully kidnap Ken (from Prank Records), and make him go to the club. We piled into the DAMAD van and followed the WORDSALAD crew over to the place. When we actually got into the club it wasn't even half as crazy as I expected. But I did see some gnarly shit. The first thing that caught my eye was the old guy walking around with a shirt that had an American flag on it. Around the flag it said, "Trying burning this you communist bastard". Jason from WORDSALAD went up to the guy and started asking him if he was a good ole' boy, and if he liked LYNRYD SKYNYRD. They hit it off, and before you knew it the old guy showed Jason his 44 Magnum tucked in his waistband. Of course this didn't even faze Jason, and then he leaned over and started whispering to us about how he was going to take the gun from the guy and "bust a couple of caps in him". Fortunately for us this never transpired. A little later I was watching this women slap this guys face with her breasts. Sure enough she picked a beer can up off the table, wedged it between her breasts, and crushed it. We all sat there slacked jawed, and applauded like mad men. And to top things off I watched this women give this guy a blow-job as he sat in this booth chair. Overall it was pretty crazy, and definitely worth going to.

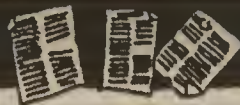
The next night started off pretty weird. The first band to play was MURDER SUICIDE PACT. This is the FAILURE FACE offshoot with Bob Suren on vocals. Less than a minute into their first song Suren started swinging the microphone around and clocked some kid in the head. The kid blacked out and fell to the floor. After they got the kid outside, the band kept playing for about four more songs. They were being pretty aggressive and Ken told them that their set was over. It seemed that a lot of people were really down on Bob for clocking that kid. My take on the situation was a little different than most. I really doubt he hit that kid on purpose. It appeared to me that he was caught up in the moment, "going off" if you will. And then he accidentally clocked this kid. I have heard stories of some rowdy FAILURE FACE live shows, so I didn't find any of this surprising. I would imagine that at a lot of their shows, the crowd is even rowdier than the band. I

just don't think that the crowd at the Atlanta festival was into a band with a super aggressive stage presence. And I also feel that due to the negative feelings of the crowd towards the band, that Ken made the right choice in cutting their set short.

FROM ASHES RISE finally got to play after mundo van problems. They had a solid set. After a couple more bands, SCROTUM GRINDER played. They had the crowd wrapped up in a powerful set, until Kevin from MURDER SUICIDE PACT decided to ruin it. He was standing at the back of the stage during their set, and I saw him throw a drumstick, and a beer can into the crowd. The beer can that he threw hit Ken from Prank in the forehead! Then after a couple of songs he took off running into the crowd and plowed over a bunch of people. He started throwing these crazy elbows blasting everybody around him. He hit Todd from HIS HERO IS GONE, who in turn grabbed him around the neck and took him down onto the floor. I ran over and grabbed this guy Kevin and pulled him away from Todd. All I was trying to do was break up the fight. So while I am hanging onto this guy, somebody punched me in the back of the head. I am not sure who it was, but my friends thought it was another band member of MURDER SUICIDE PACT. Then the singer from SCROTUM GRINDER started pulling my hair and grabbing at me, telling me to let go of this guy. So we finally got this guy outside, and got the situation calmed down. Ken then asked the entire band of MURDER SUICIDE PACT to leave. And fortunately they left without further incident.

I spoke to Bob Suren a few days after this incident. He didn't have a lot to say, because he wasn't even in the room when the fight happened. He was up front selling records through his distro Sound Idea. He didn't really try to make excuses for his band members' behavior, except to say that Kevin can be a little crazy sometimes. I also talked to the singer from SCROTUM GRINDER right after the fight, and asked her why she went ballistic on me. She told me that she was trying to get me to let go of the guy, because she was worried about what he might do. She also told me he was crazy. So now I have got two people telling me this guy is crazy. You know in all honesty, I don't really care about the fight or the guy who started it. He was dealt with accordingly, and the fight was diffused before it became a big issue. The lesson shown here is when people start fucking up your show shut them down. Tell them to stop, and if they step over the line then gang up on them and tell them to leave. Sometimes this isn't as easy as it sounds, but it needs to be

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done.

A lot of people were pretty bummed out about the whole fight situation, but I didn't let it dampen my evening. BURNED UP BLED DRY tore things up on stage. And then the almighty HIS HERO IS GONE took the stage. I have seen them a couple of times, and this one was no different. They might as well just stand on stage and drop huge steel balls on your head, because that is what one of their live sets fell like. Overall the whole trip was a great time for all of my crew, and I look forward to doing it again next year! I just want to give a few thanks for those who made the trip a success. So here is a big MANOWAR hail to Josh and Ted (My travel companions), Joshua (for hooking us up on a place to stay), Gavin (for great conversation and the floor space to crash), Carl from New Orleans (the crazy cock-grabber), all the folks at the C-11 and C-12 warehouses (where the shows happened), John and FROM ASHES RISE (for keeping a P.M.A. through all the van troubles), Bob Suren (For keeping a level head throughout a shitty situation, and stepping forward and wanting to discuss everything after the incident), and of course Ken from Prank for putting the whole shebang together.

Unfortunately, I am a bit limited this month due to time constraints. So I couldn't squeeze all the records that I had into this column. So I will try to do a column next month, instead of skipping a month like I usually do. So let's see what is store for this month.

ASCENSION - "Abomination" CD - So I open the CD case, and the first thing that caught my eye is that there is two hairfarmers in the band. Well it is about time! So many of these band members that play slow metalcore nowadays have militant straightedge style haircuts. If your gonna play metal then, be metal and grow some hair! So here is the scoop. This is slow chunky hardcore, with a flair for the darker side of things. The vocalist spits out some apocalyptic lyrics that have a total Holy Terror slant. At times the music gets a little monotonous, but the overall package is still worth a spin. (Toybox Records, PO Box 14401, Chicago, IL 60614)

BOTCH - "American Nervoso" CD - I can't tell you how stoked I am to have the new 9 song full length from Seattle's BOTCH in my hands. In all honesty, upon first listen I was almost let down. It didn't seem to match the sheer power of the "John Birch..." EP. But after a few listens, this really grabbed my goat. This time around, the songs are a more complex reflection of their influences. And the way they flow from super mellow bits, to bruise filled surging hardcore will knock you out. They even throw in a little piano

action, just to make sure you are paying attention. If you like bands like KISS IT GOODBYE, you'll love BOTCH. Oh yeah, and see them live. You will be annihilated. (CD: Hydra Head Records, PO BOX 990248, Boston, MA 02199)

FROM ASHES RISE - "Fragments Of A Fallen Sky" EP - This reminds me of HIS HERO IS GONE without the heavy duty steamroller production. If you're into that kind of musical destruction then this would be your cup of tea. The lyrics deal with the white collar worker, marital tradition, and some personal streams of consciousness. I think there is definitely some solid potential here for future releases. (Clean Plate Records, PO Box 709, Hampshire College, Amherst, MA 01002)

JENNY PICCOLO - "Joined At The Brain" EP - I know this is just what you were looking for. More of JENNY PICCOLO's rapid fire hardcore that seems to be taking the West Coast by storm. And guess what, just to make this package even more desirable they put it all on a pretty picture disc. So bow down to Al's clear blue drum set, and consume young man, consume. (Three.One.G, PO Box 178262, San Diego, CA 92177)

SLOBBER/SPAZZ - split EP - Hmm, this has to be one of the more interesting splits SPAZZ has done. If you are not familiar with SLOBBER then prepare for some out of sync snotty punk rock. The SPAZZ side is some live material probably recorded at various Gilman shows. But I really couldn't tell you, because there is no insert. That's right, no lyrics, band names, addresses, or anything to let you know what you are holding in your hand. So good luck in finding it, because even if you find it you won't even know it. (No Address)

TOCCATA AND BULLA - "Concebidos En La Tierra Bastarda" 3"CD - Wow! P.F.F.E. hits the mark again with this top notch release of TOCCATA AND BULLA from Ecuador. This is really all over the place. It has 15 songs of mostly super fast metal thrash with really harsh dual vocals. The lyrics are full of politically charged rage. They seem incredibly bitter about the repression that their government has inflicted upon its people. And with lyrics like "Fight for all we have, fight for all we don't have yet" and "Your imperfect face painted of affliction, sins, sadness. Open your eyes, your mind and fight" they definitely seem to be ready for battle. Essential! (Profane Far East, c/o Izumi Kubo, 55 Sannaicho, Higashiyamaku, Kyoto, 605-0977 JAPAN)

V/A - "World Class Punk" CD - Well, what can I say about this CD. This thing has been out on cassette since 1984. And I listened to it about 40 zillion times. Now it is available on CD, ready for mass

consumption. It has got MOTTEK, E.A.T.E.R., RATOS DE PORAO, DEZERTER, B.G.K., SOLUCION MORTAL, CHEETAH CHROME MOTHERFUCKERS, and a bunch of other bands you have never heard of. But it really doesn't matter, because when you combine 27 punk bands from 27 different countries from this era of punk you know it is a keeper. Even though there are a couple of tracks towards the end of the CD that miss the cut, this is a good representation of a period of punk that will never be duplicated. (Roir, 611 Broadway, Suite 411, New York, NY 10012)

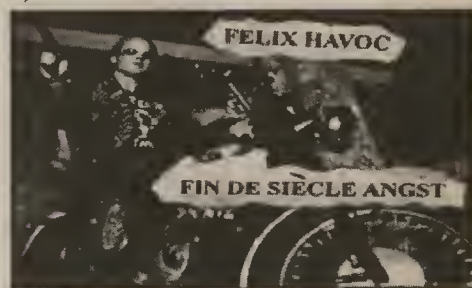
Endnotes:

1) I wanted to give support to Gavin from Atlanta. He has a distribution called Stick-figure Mailorder. He is a rad guy, and he wants to sell cool punk records to you at a low price. So look for his ads in various zines, including MRR.

2) If you want to send me something write to PO Box 13085, Berkeley, CA 94712, or you can E-mail me at xgoatcorex@hotmail.com.

3) I heard the best description of an ARA skinhead ever! How about an "equal opportunity ass-kicker"??!

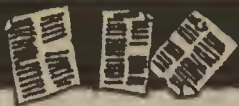
4) I Hate The Kids!



First off, fuck fat pants! Who cooked this shit up and why hasn't it gone out of style like pet rocks and the "tail". That fabric could be used to clothe the poor of the world. Darby Crash never wore fat pants, Sid Vicious never wore fat pants, Bon Scott, Iggy Pop all would look ridiculous in fat pants. There is nothing, nothing, rock n roll, punk or hardcore about fat pants. When Fall Silent played at the Bombshelter I almost didn't let them play because the guitar player was wearing fat pants. I changed my mind 'cos they are a cool band and I thought maybe punk style standards were slipping in Reno but it was not really my business. If you are going down to the punk rock show, please leave you fat pants at home. Code 13 recently brought a sewing machine to a show we played and I pegged fat pants for free out front before we played. In fact if you are reading this right now wearing fat pants, take them off, or skip this column.

Here's another thing. Don't bring

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your dog to the punk show. I love dogs, my dog Mad Max is standing right here as I type. Max and the other dogs are living beings who need to be treated with care and respect. Do you think your little dogs ears are used the ear splitting volume of a thrash show? Do you think its good for your dog to breathe all that cigarette smoke and lick beer and puke off the floor. Yeah your dog is cute, cuter than you I bet, but bring it around some other night.

Lets get a few things straight, I'm not a regular reader of Punk Planet and I have thought for several years that Larry Livermore is full of shit. A copy of Punk Planet happened to be on display at the record store and I noticed that Larry in his column (which used to run in MRR) was perpetrating some serious shit. Larry says Tim's positive contributions barely outweighed his negative ones. Bullshit. MRR stood consistently by the same principles while bands, labels and zines packed it in, sold out, or jumped onto the next bandwagon. Tim ran the zine the way he wanted to and if you didn't like it you could go start your own. Which is exactly what Larry did since he had a few hundred grand laying around to work with.

I am friends or acquaintances with several ex-MRR columnists: Chris Dodge, Jen Angel, Adrienne Droogas, Ken Sanderson, even Jeff Bale, all of whom quit or got fired for whatever reason. I guess I figured I was gonna drop dimes on the wrong cat and get fired too at some point, I still might. I can't really criticize the dude for doing his own thing his own way, especially since he was so consistent even as the punk scene sunk into mediocrity around him. Larry has done much more damage to the punk scene with his bullshit Lookout records and all that pop jive than Tim ever did by firing somebody or refusing to review a record or run an ad. If you ask me, the biggest mistake Tim and MRR ever made was supporting vacuous pop bands like NOFX, Screeching Weasel, the Offspring, etc. and Larry's bogus Lookout label.

When MRR started, it was down with the straight up hardcore punk rock. Look at the bands interviewed in the early issues; they are almost all legendary now. Can you say that about the bands interviewed in the last few years. Here's proof those cats knew what time it was: the "Welcome to 1984" LP which stands as a monumental work of international hardcore of the 80's. In my opinion, "Welcome to 1984" remains the best compilation album ever and MRR gets major demerits for dragging its feet on the vinyl (Not CD!) re-issue. Punk Planet, give me a break. Putting Punk on the

cover of this magazine is a misnomer and tantamount to false advertising. Punk Planet is a college rock magazine with a tiny amount of space dedicated to punk and hardcore. Cover stories like "Art and Design" and "Steve Albini," no thanks. The only vaguely interesting article in the history of Punk Planet was the rebuttal of the ex-Black Flag members to Henry Rollins' novel *Get in the Van*.

It used to be fashionable in these pages to dis Felix Von. A few years back, there was a series of exchanges between myself and Livermore and his pal Ben Weasel. I met Larry Livermore once when Screeching Weasel played in my living room at Castle Chaos. I didn't watch the band and I didn't talk to Larry because I thought he was somebody's dad. I later met Weasel at a Screeching Weasel/Queers show at the University. I went because the guys in the Quincy Punks told me the Queers were cool and I was pretty sure it was the same band as on Killed By Death #3. I found both the Queers and Screeching Weasel to be utterly tame, happy and boring, but I was determined to enjoy myself anyway. That was in back in the days before I was nailed to the X and things were a little blurry, as I had been drinking since Happy Hour started at three and had snuck in a bottle of Blue 100 Schnapps. I talked a bunch of shit to Weasel after the show, none of which I remember. I was living the chaos in those days and didn't bother to save the issue of MRR where Weasel called me a "Sid Vicious clone" and a "walking talking cartoon character." He was even going to have me thrown out by security! That was some really hilarious shit. So was Livermore's prediction that I would one day go to graduate school and become "professor of anarchy" at the taxpayers expense. I did get some college, still do, but I was never really White Collar material.

I cannot help but find it ironic that I am now a columnist in these pages, where points against me were once chalked. I don't really know what Livermore and Weasel have been up to since they tired of dissin' Felix Von and my pals at Profane Existence. Whatever they're up to, it doesn't have much relevance to punk rock at the sharp end where it counts. I gain a great deal of satisfaction from the fact that Profane Existence continues to publish an anarchist punk fanzine and records long after the "anti-PC" backlash against it. I bucked Livermore's predictions and still work construction so I can be in a hardcore band and put out records on a DIY label.

Here's the clincher, cats like me and the people at the Profane Collective are not going away! There will always be a

segment of the punk scene who are true to the game and could give a shit about the commercial college rock and pop crap that is the latest fad. All that shit will blow over and become irrelevant as Haircut 100 and the Thompson Twins. Hardcore Punk Rock is indestructible. It has taken root in the seamy underside of Rock N Roll, where it will continue mutate and grow despite society and the music business. Forever baby, forever; it will never die. If I moved into Larry's neighborhood he would probably start a petition to get me kicked out. While we are talking about wack shit, how about Epitaph records. Its cool to slag Epitaph in this mag but you have to admire Brett Guerwitz as an entrepreneur. I mean here's a guy who made millions selling weak washed-up ex-punk bands to the fat pants mall rats. This guy has made a fortune off of the most unoriginal, third rate, past their prime acts ever to get laughed out of the punk scene (Except maybe the Cramps, who aren't what they used to be but are still cool). People talk about how this band or that "sold out". Shit, what these bands got to sell ain't worth my punk dollar. What integrity to most pop bands have to sell out anyway? They've been playing commercial music since day one.

Onto more wack shit. The UPC code. I'm not one of these conspiracy nuts who thinks that the UPC code is the mark of the beast or anything; however, it definitely doesn't belong on a punk record. I did buy the Blood For Blood LP on Victory which had a UPC code, but now I'm gonna have to draw the line (At least Victory has the decency to do vinyl, color vinyl at that, as opposed to CD only). Now some anti-corporate crusader columnists can fill you on the evils of the UPC system and how it serves the man. What I'm tryin' to say is, who does the label intend to sell this record too? Hepcats like you and me buy our records from local independent record stores or mailorder from righteous dudes like Vacuum, Sound Idea or Profane, which is of course where it's at. Now, when I see a record with a UPC code on it, right away that tells me that this is intended for the chain stores, the mall shoppers, the mainstream. I'm right away gonna assume its commercial and weak. Don't come at me with that shit about making the music accessible to kids in suburban malls who can then discover the underground etc. Punk is so mainstream now that it's no longer the well kept secret it was in the early 80's. You can still get the same "starter punk" records at the chain stores now that you could when I was 14 (Dead Kennedys, Black Flag, Suicidal, Exploited etc.) So why add to the confusion? These entry-level hardcore bands have

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been serving us well for going on fifteen years and still sound good. Keep the UPC codes on toilet paper and shotgun shells, not fucking punk records. I have spoken out on recycled band names before. I don't understand how anyone with any knowledge of punk and hardcore would re-use the name of a popular band from the eighties that had records out, toured, etc. Nonetheless here we are in '98 with Teen Idols, Armed Citizens and Iconoclast using names from bands who had records out in the not so distant past. Now here in front of me is a flyer (from Mankato, MN) boasting, get this, Aggression, the Nihilistics and Dirge! All three names already belong to bands that put out LPs, toured, etc. I refuse to believe that all the creativity has been sucked out of hardcore. If you don't like 80's hardcore fine, but show some respect to the bands that blazed the trail you now trod and think up your own band name!

WARNO! We the punk rock community demand that the United States launch a war immediately! All the grisly war photos from the last several major wars have already been used on at least two punk record covers. We demand a really bloody war with lots of photographers present to catch the action as it comes down. Bombs away! Props go to Benumb, who just released an LP and a 7" on Relapse. Rather than the usual name drop thanks list, Benumb listed all the bands they've played with or are friends with and their addresses. They also listed the addresses of underground HC Distributors and labels like Vacuum, Profane Existence, etc. So what you ask? Benumb is a pretty grind oriented band coming out of the Bay Area HC/ Power violence scene but on a bigger metal label. Now thousands of metal kids will buy these albums out of brand loyalty to Relapse and be exposed to the entire hardcore underground with addresses to write to, etc. If Metallica had listed Discharge and the Misfits addresses instead of just wearing their T-shirts...Hail to Detroit! The Motor City home of High Energy Rock! The Stooges, the MC5, Alice Cooper, Funkadelic, Ted Nugent, Negative Approach, the State, the Meatmen, the Necros, etc.

I have said this before but I'm gonna say it again, Punk Rock started in the Midwest! That's right Michigan and Ohio, not London, Paris, Munich or New York. Fucking Detroit and Cleveland baby! I am frequently asked "Felix who do think was the first punk rock band?" To which I reply "the firstest, with the mostest, was undoubtedly the MC5 from Detroit/ Ann Arbor." Followed closely by the greatest Rock n' Roll band ever Iggy and the Stoog-

es. Anyone who reads MRR's fine "Pioneers of Punk" series knows about this shit. I would recommend one book by Heylin, Clinton. *From the Velvets to the Voidoids*. New York: Penguin, 1993. Unfortunately, Heylin is a rock critic and an expert on Bob Dylan, so he falls a little to heavily into the art camp devoting whole chapters to the Velvet Underground, the Talking Heads etc. This space could have been much better spent on the Pagans, Dead Boys, Dictators, Rubber City Rebels, Stooges, etc. Heylin points out that in the early days of punk there was a split between the "visionary and creative" art school/junkie/rich kid element and the "fuck art lets rock," hard drinking, hard rocking element. All that arty shit led us to New Wave (what Alice Cooper meant when he said "Punk turned out to be Disco in disguise") while shit like the Stooges and the Dead Boys still rocks out with the best of them.

All you squares who think punk rock started in England should take note that the Sex Pistols got started playing Stooges covers! I have no idea what it was exactly in the Detroit area around the time I was born. Whatever was going around it was some potent shit and it changed the face of Rock N Roll forever. Put away your Epifat records and take a trip back to the Nixon era for MC5's classic live LP "Kick out the Jams"; this is probably the best live album ever made, totally killer high-energy rock mixed with the radical politics of the White Panther Party. Dope, guns, and fucking in the streets baby. This was the Motor City's answer to Cali's "Summer of Love." Unfortunately, both the Stooges and the MC5 were influenced by some wack shit called "free jazz" in those days, so you might want to just tape these albums without the psychedelic space jams that have no place in "High Energy" rock. The MC5's most triumphant second album "Back in the USA" trades in the hippie jazz shit for balls-out roots rock and roll; this LP is a solid classic. Taken together with Kick out the Jams, you've got some serious ground breaking proto-punk rock n roll. Now, I know the MC5 came first, but I really think the Stooges took it to the next level for the Detroit sound. The Stooges self-titled LP, Raw Power LP and Fun House LP are probably the best Rock N Roll albums ever. You just can't touch this shit. Total head crushing riffs, nihilism and self-destruction, chaos and provocation, Sex Drugs Rock N Roll baby, this is the shit! All "shocking" rock acts from GG Allin to Marilyn Manson were just ripping pages out the Detroit scrapbook because Iggy Pop and Alice Cooper did that shit when it was really shocking and not just a talk show gimmick. Detroit was also home to

the great Creem magazine.

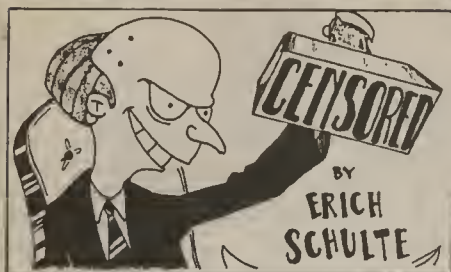
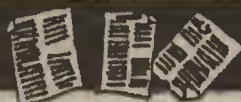
I know the 'Nuge isn't exactly punk and he's got a right wing radio talk show but he did lay down some rockin' jams in the High Energy tradition. To be honest, I'd rather play air guitar to a Nugent song than listen support some of the wack music that passes for punk these days.

I've spoken before about Alice Cooper in these pages. I'm not really qualified to talk about R&B but if you ask me, George Clinton is one of the most creative, talented, wacky individuals in the history of music. A little known fact is that Clinton was a Motown "Doo-Wop" dude until he started hanging out with the Stooges and the MC5 and doing a lot of the shit that was going around. The result was of course Funkadelic whose early albums are totally heavy in a radically different sort of way. That band was taped into a groove so pure it is still being mined today. You have probably never heard a Funkadelic album, but you've heard their riffs and beats sampled and copied by every popular hip hop and rap band of the last fifteen years. Lucky for everyone who is a fan of aggressive rock music in the early 80's, Hardcore Took Over. Detroit continued in its High Energy tradition with some of the best national acts of the early 80's. Negative Approach was, and remains, one of the best and most influential hardcore bands of the era. I've used this space to praise Ann Arbor's State before, another mad wicked hardcore band. To be honest, I was never super into the Necros or the Meatmen, but both are great bands, especially when compared to like, what passes for hardcore today. Detroit continued a little bit with Angry Red Planet, Son of Sam and then fizzled out with a whimper, not a bang. There was a cable access TV show from Dearborn in the day called "Why be something you're not," which has been widely copied and traded— especially the Misfits show. Check it out, hardcore before dreadlocks, before the internet, before emo, before pop, before all the corrupting influences that diluted the High Energy Rock spirit from back in the day.

Quiz time! The first thirteen people to correctly answer the following questions receive the Havoc Records 7" of their choice free! 1. Nashville Pussy got their name from? Complete the following Phrases: 2. "When in doubt....." 3. Motor City..... 4. ".....with the stroke of my hand". True or False: 5. Ted Nugent served in Vietnam. 6. Ted Nugent is a Vegetarian. 7. Ted Nugent is poison free. Answers in next months issue of MRR.

One more thing before I go: Fuck Ska!

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One of, if not the most carefully constructed and censored aspects of social discourse is history. Most people would agree with Voltaire that "history is but a bag of tricks we play on the dead (or something like that)," but the extent of those tricks in both magnitude and participation is often truly amazing. I'll be using two examples, one that has been debunked, and one which we are in the midst of. The reality is that most of history is equally distorted, but if you want proof of that, you'll have to read more than just a fanzine column. Try the books I mention, as well as the work of Vidal, Zinn, or anyone who looks interesting to you.

The best known example of the manipulation of U.S. history is the fact that the story of the American Indians went mostly untold, being replaced with a complete fabrication, until the 1960's. To you young whipper snappers, that may seem like a long time ago, but it was only 30 years. Look at it this way, a solid majority of the people alive today were alive when it was believed by practically everyone in America that the Indians populated North America very sparsely when the Europeans showed up, and that there were few or no mass slaughters, pestilence and violent relocations. A more contemporary myth is that the superior White man rode in and easily slaughtered the primitive natives. Technology may have resulted in some one sided battles, and there were definitely many slaughters, but the reality is that the Whites conquered the Indians primarily by spreading disease. Some estimates are that 90%-96% of the native population of New England was wiped out by disease. If this topic interests you, it is discussed in more detail along with other historical distortions in *Lies My Teacher Told Me* by James W. Loen. The book also hypothesizes that the completely biased, and uncontroversial version of history taught in schools is the primary reason school children are bored by the subject of history. To me this is part of the fact that most public k-12 schools function to teach students how to be obedient and sit in a place they don't want to be for roughly 8 hours a day, rather than to educate, but that's a separate issue.

I'm beginning with the example of the Indians because its clearly demon-

strates how history is manipulated, and flat out fabricated, as the facts of the matter are now common knowledge. The most amazing aspect of this great lie is the total complicity of scholars. The true story of the Indians wasn't uncovered by some archeological dig, like the dead sea scrolls. It was there the entire time. The diaries of people from those who came over on The Mayflower to First Ladies clearly documented the attitudes and actions taken against Indians and that they were not savages at all. Court records, presidential quotations, the Congressional record, and Anthropological research all document the same. How is it that for decades, historical scholars never seemed to stumble across these historical records? The answer is that many certainly did, and chose to ignore anything (which in this case means nearly everything) that conflicted with the doctrine of U.S. benevolence.

But that was then, and this is now. Thankfully, American scholarship is now conducted with unparalleled objectivity and integrity. Yeah, and Ronald Reagan can do long division in his head. Perhaps the most widely discussed, recent historical event is the war against Vietnam. In various books, including *Year 501; The Conquest Continues*, Noam Chomsky discusses the reality of the Vietnam War, as contrasted with the discussion of the events within the U.S. culture. It seems that the first question any rational person would ask about the whole event is how the U.S. could justify invading a small, mostly peasant country to attempt to impose our favored government (which slaughtered roughly 80,000 of its own people before the war) on an unwilling population. Apparently though, the real question, is whether the U.S. properly acted on its benevolent intentions. Some radical dissidents feel that the war should not have been waged because it was unwinnable, others, wild hippie types mostly, feel that we should have used different strategies and techniques. Many others feel that the problem was the media. If the population at home could only have been kept from catching glimpses of what was actually taking place, they could have been coerced into supporting the war (this problem was nicely remedied in the Gulf War). Very rarely will mainstream figures in the media and scholarship bring up the notion that the war was an exercise in murder, imperialism, and international despotism from the beginning, not a case of good intentions gone wrong. Even if this is somehow not true, it seems almost unreal that the question is even raised.

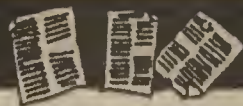
Because they conflict with the official version of history, certain facts that might otherwise seem important, are not widely circulated. For example, many of

you may know that about 50,000 Americans were killed in the conflict, as this fact is commonly cited. However, very few of you probably know that between 3 and 5 million Vietnamese, along with illegally and secretly bombed Cambodians and Laotians were slaughtered. Furthermore, about 75% of the bombs Vietnam, and all or nearly all of the Agent Orange deployed were dropped on SOUTH Vietnam. For some reason I can't quite put my finger on, that doesn't seem to match the with the story that we were defending our allies in the South from the anti-democratic forces in the North.

Vietnam is an interesting case because some issues surrounding it linger on today, and we can watch official history being composed as it happens. One issue is land mines. Its widely known that the U.S. is the only western country which refuses to participate in a ban on land mines. What is not widely known is that there are still a large number of unexploded land mines and bombs in Vietnam. The Canadian press reported that in one region (they don't specify what constitutes a region, but it seems to be fairly small, probably the area that the journalist was able to survey) alone about 5,000 people had been injured and killed by such devices between 1976 and 1991. Another estimate is that well over a thousand people a year are killed by these explosives. The U.S. response to this tragedy has been a refusal, to this day, to turn over maps of land mines to the Vietnamese government so that the mines may be deactivated. Additionally, the State Department blocked or attempted to block; the attempt by Mennonites to send pencils to Cambodia, Oxfam's attempt to send 10 solar pumps to Vietnam, religious groups' attempts to send shovels to Louise to dig up land mines, and the attempt of India to send 100 water buffalo to Vietnam for fertilizer and plowing crops. None of this is discussed in any history books, or in the mainstream media.

Another example is the case of POWs. As we all know, the Vietnamese, while they were tormenting the helpless U.S., did not stop at massacring innocent invaders. They made it a special point to capture as many of our boys as possible so that they could subject them to unspeakable torture. The question is, do they still have these thousands of prisoners, or have the little yellow bastards already killed most of them. At least that's the Rambo/Chuck Norris/Ross Perot version of history. In reality, it seems that, according to the chairman of the New York State Senate Vietnam Veterans Advisory Council, both the rate and actual number of MIAs in the Vietnam

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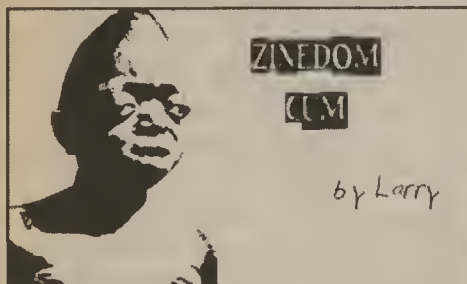


war were extraordinarily low. It turns out that only 2,505 of the total American battle deaths in Vietnam were MIAs (or about half the number of Vietnamese civilians casualties remaining explosives in a single region after the war). This is 5.5% of the total U.S. battle deaths, as compared with 15.2 percent in the Korean War and 27% in WWII. "Of that number, 1,113 were killed in action, but their bodies were not recovered. Another 631 were presumed dead because of the circumstances of their loss- i.e. airmen known to have crashed into the sea- and 33 died in captivity. The remaining 728 are missing. It should be noted that 590 of the missing Americans were airmen; and there are strong indications that more than 442 of these individuals went down with their aircraft." Meanwhile, between 200,000 and 300,000 Vietnamese soldiers are missing or unaccounted for.

Just to make it nice and sparkling clear, here is the logic of virtually every pundit, politician and the like in the whole country; "All we did is invade Vietnam and kill about 3 million people there, mostly civilians. Now that it's over, although you have about 250,000 soldiers who defended your country still missing, we feel it is morally reprehensible that you do not concentrate your efforts on accounting for these few dozen invaders who participated in reducing your country to rubble."

Who needs Goebbels when you have a system like this?

Next month, more history, but it'll focus more on individuals than on events. Homerrmone@aol.com



Going along with everything I've mentioned in the last couple of columns, zine distribution is still shrinking. I received a letter from AK Press this month they're dropping a number of zines, including mine, from their catalog. They've informed the zines that are being dropped that they'll receive a check and unsold issues after September 1.

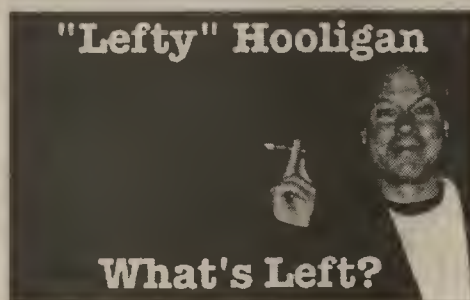
It's sad because I was proud of the fact that AK would carry copies of my zine and I felt the money from the sales were going towards a good cause. I'm not upset at them in any way, and actually, I don't really blame them. It's expensive to

sell zines. As a wholesaler, the mark up is low and can vary between approximately 15-30 percent of the cover price. Since most zines have a \$2-4 cover price, which means the distributor is seeing little money while having to handle a mountain of paperwork along with shipping labor and costs. The only way to make it worth the effort is to sell tons of zines, but that doesn't happen. For someone like AK Press who sells books, or Get Hip, which distributes records, carrying zines sometimes isn't worth it.

I think the best thing that could happen right now is if zine publishers and others interested carried small amounts in their town. Any medium sized town has at least one or two places that carry zines and if one person in the area brought in a few copies of their favorite zines, it could help in more than sales. First off, it's hard to find a variety of zines besides the biggies like MRR or Flipside in small towns. People also seemed to get more excited when finding new things in smaller towns. In LA or San Francisco, your zine is just another unknown title on the rack, but in a place like Yuma, AZ, people might (I know the town well and intentionally use the word "might," so don't flood the city with your zine) get more excited about reading it for the first time.

About 20 people sent zines to be reviewed over the past month. I'm hoping to get to them next month. Don't forget to send me any clips of stories about witchcraft, Satanism, Christians gone bad, etc. from your local newspapers. Please included the name of the paper or magazine the story appeared in and the date. In return, I'll send you a new copy of Genetic Disorder.

I can be reached at PO Box 15237, San Diego, CA 92175 or email at <harmon1@mail.sdsu.edu>



Stepping onto Berkeley's Telegraph Avenue is like stepping into a time warp.

The sunny sidewalks are crowded with a mixture of tourists, students and freaks. Hopping, cymbal clanging, saffron robed Hare Krishna's occupy the street corner opposite a tract wielding group of amplified Jesus freaks loudly preaching the gospel. Individuals are taping and sta-

pling up flyers calling for an end to the "police state" on the Avenue while red flags wave above a table sporting a banner that calls for "people's war" and "socialist revolution." Street vendors are everywhere selling hand-made jewelry, incense by the stick, screened and tie-dyed t-shirts, drug paraphernalia, swirled candles, clunky pottery and artwork of varying quality. Equally ubiquitous are the hordes of street people—mostly young ragtag kids—who mob the sidewalks with their bedrolls and dogs begging for spare change, getting drunk or high, sitting in boisterous clumps, and lending to the street's carnival chaos. Badly outnumbered, small groups of cops nevertheless bluster and swagger along the Avenue, harassing and occasionally arresting young people with impunity...

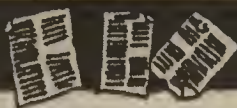
With slight changes in clothing fashions and hair styles, this could be 1968 or 1978 or 1988. However I haven't had to utilize Mr. Peabody's Way Back Machine from "Rocky & Bullwinkle" fame this time around. It's 1998 and ironically the scent of petulie oil laces the warm breeze.

I'd intended to talk about the difference between Left and ultraleft this column. Instead, I'm continuing to comment on local events, this time concentrating on the community—Berkeley—just north of my home town of Oakland. When I moved to the Bay Area almost eight years ago I'd narrowed the choice of my future home to San Francisco, Berkeley or Oakland. San Francisco was expensive, snooty and—for such a "liberal" city—remarkably racially segregated, whereas Berkeley was liberalism run amok. Leaving me Oakland. I've never regretted my choice.

As usual, my picture of Berkeley as liberalism run amok goes against "common wisdom." I picked up a post card on Telegraph Avenue in 1989 while up in the Bay Area for the Anarchist Convention/Gathering of that year. It featured a white outline map of the world with a full third of the land colored bright red to represent the old "Communist Bloc." A red dot marked the west coast of the United States on the post card, prominently labeled "People's Republic of Berkeley." A version of that card is still available on the Avenue, though the Soviet empire is now white and there's a warning that the remaining red areas may fade without notice.

Several mostly college towns elected very liberal city governments in the late '70's/early '80's, among them Ann Arbor, MI and Santa Monica, CA which with Berkeley gained the epithet "People's Republic of..." (Marc Cooper, in a 5-25-98 article "The New Oakland Raider" in *The Nation*, speculates that Oakland will receive the same label after the election of Jerry Brown as mayor!) Yet this is a media portrayal of so-called "radical leftism" based almost

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solely on the fact that those elected were, and are largely former '60's radicals. Local press likes to make the distinction between a "progressive" or "left liberal" majority on the Berkeley city council and a "moderate liberal" or just plain "liberal" minority. There's very little genuine municipal socialism, let alone true-socialism-in-embryo in any of these "People's Republics" however.

What there is a lot of are highly symbolic acts. Thus Berkeley is a self-proclaimed "nuclear free zone" even while UC Berkeley maintains an operational nuclear reactor for "research purposes." Thus Berkeley wholeheartedly divested from South Africa to protest apartheid, yet always used the police to "keep the peace" in west Berkeley's version of Soweto. Thus People's Park—that fought-over piece of turf symbolic of '60's rebellion—now has signs listing municipal/university park rules and regulations.

In every respect Berkeley is the quintessential liberal compromise between radical dreams and capitalist realities. Needless to say, this liberal rapprochement frequently has its whacked applications in real life. Consider Berkeley's relationship to the car.

Berkeley is a small urban concentration adjacent to much larger ones, molded by the exigencies of capital, to include private home ownership and private transportation based on the automobile. During the late '60's Berkeley Peoples Architecture developed a radical critique of this social reality which included equally radical proposals for banning cars from the city and knocking down back yard fences to create block long common areas. The "Peoples Republic of Berkeley's" bizarre compromise took on the car only to the extent of creating a maze of partially blocked off streets between heavily congested main thoroughfares; a thoroughly half-assed solution much like Berkeley's pathetic rent control "challenge" to private property. Casual car cruising is discouraged, yet visiting folks unfamiliar with this labyrinth get frustrated and lost. The locals still know how to get around the traffic jams, though it takes longer and wastes more gas.

Returning to the example with which I started this column, Berkeley's city manager ordered the beginning of "Operation Ave-Watch" on June 15 to increase the police presence on Telegraph Avenue for a 30-day trial period. Six more officers were added to the street 7 days a week between 10 a.m. and 8 p.m., funded according to the 6-22-98 *San Francisco Chronicle* with \$80,000 in police overtime pay. The target of this operation—the crowds of street kids—were cited by the increased number of cops for drinking in public, skateboarding

on the street, having an unregistered dog and other "offenses."

What the cops couldn't legally ticket the kids for was sitting or lying on the sidewalk and leaning up against buildings, so this increased police presence had a "multidepartment approach" that also included more sidewalk cleaning, checking street vendor licenses, and other ways to harass folks who make their livings and homes on the streets. Berkeley voters passed Measure O in 1994 to ban sitting and lying on the sidewalk as well as panhandling. The present "radical" city council majority rescinded the measure and defeated an attempt to criminalize sitting or lying on sidewalks in commercial districts as recently as July 7, 1998 (7-9-98 *SF Chronicle/Oakland Tribune*). However, the Telegraph Avenue Merchants Association continues to complain about the hordes of youth camped out on the sidewalks as well as the competing sometimes unlicensed street vendors in front of their businesses, and the recent crackdown was a direct result of such commercial pressures.

"It feels like a war zone," commented a Berkeley social worker. Ground zero for this past month's war primarily on street kids and secondarily on street vendors was the intersection of Telegraph and Haste where the ownership of Amoeba Records and Cody's Books are the most vocal merchants complaining about the street kids congregating on the sidewalks around their stores. The cops frequently parked their black-and-white mobile command center bus known as "Orca" near the intersection. "Operation Ave-Watch" in turn prompted the street kids to mass for self-protection, asserting their claim to Telegraph Avenue's sidewalks with their sheer numbers, not to mention in protests, speakouts, signs, graffiti and vandalism. During all of this, the Berkeley city council neither questioned nor overturned the police crackdown, but instead appropriated \$400,000 on June 23 for a self-cleaning public toilet, a homeless youth drop-in center, more public showers and lockers, a community health-and-safety team and other social service measures (6-25-98 *SF Chronicle*).

Now, I regularly stroll the Avenue, so I can confirm that the street folks are occasionally out-of-control, and not just in the positive Hooligan sense. The street people sometimes fight among themselves, fight with the Avenue's vendors and merchants, fight with passers-by, and fight with the cops. I can see where passing a row of 20 sullen panhandling punk kids seated against the iron fence north of Amoeba might be considered intimidating to parents visiting their precious child attending Cal. And I certainly don't enjoy walking past somebody's spiky collared growling bulldog when nobody's holding

the dog's leash. Nothing to warrant this last month's crackdown mind you. My point, and what I tried to say at the beginning of the column is that this has been going on for the past 30 plus years on Telegraph Avenue (as well as on the Haight in San Francisco) in one form or another.

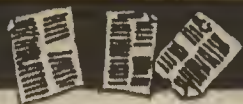
It's easy to make fun of the fact that Berkeley continues to be a seedy mecca for alienated, foot-loose youth in search of dead or diseased countercultural utopias. The irony here is that there is an underlying consistency to this three plus decade history of successive youth street subcultures, despite changing demographics, social conditions and superficial differences in style over that time. Also despite the rise of the People's Republic of Berkeley in the meantime...

Folks who maintain that the Berkeley city council coddles these young street hooligans by not criminalizing their activities but instead giving them do-gooder social programs are also missing my point. Similar street scenes existed along the Avenue and around Berkeley from 1966 through the 1970's, before Berkeley's municipal turn-to-the-left. The current youthful, punkish street scene, under police crackdown for the past month, is in no way unique. Nor is it very large. Berkeley's leftist city council thus neither created nor has it resolved the situation on Telegraph Avenue.

In turn, periodic police crackdowns have been implemented over the past 30 plus years to sweep Telegraph of the "riff-raff," under conservative and "radical" city governments alike. A couple of years back it was black youth on the Avenue supposedly causing all the problems, prompting a similar police state response which I also witnessed. Between 1964 and 1974 Berkeley youth vigorously contended with the powers-that-be for control of first the university and then the city streets. Even in the heyday of '60's radicalism however the Berkeley cops, Alameda sheriffs and California National Guard ultimately had the upper hand in the streets and on campus. There's no question that presently the cops alone quite easily control Telegraph Avenue, so let's see how they do it.

Police omnipresence is used to harass and intimidate. Mobile units of 2 to 4 cops sweep quickly through public throngs to pick out, isolate and arrest troublemakers without stirring things up too much. Mobile command centers coordinate police activities over a wide urban area. Reserves are called in for back-up strategically, when and where needed. I saw these tactics in operation in New York two, three years ago on the Lower East Side, in Times Square and in Washington Square Park as Guiliani used them against political pro-

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test, drug dealing, prostitution, sidewalk vending and street performance indiscriminately. This model is not one of a rigid riot-equipped army of cops engaged in conquest and occupation, but one of flexible rapid-deployment-forces engaged in counterinsurgency. Nice to see Berkeley getting up to speed in the latest police social control techniques.

Now remember, this is all going on with a so-called radical left Berkeley city council firmly in power. The "progressive" majority defeated the July 7 attempt to criminalize sidewalk sitting by one vote but kept the police crackdown in place. What we have here then is a velvet glove covering an iron fist; a classic carrot-and-stick approach with council members merely quibbling over what proportion to apply. Lyndon Johnson built his liberal Great Society welfare state while committing a half million troops to Vietnam, authorizing the CIA to try assassinating Castro and unleashing the FBI on the Black Panthers. In comic microcosm this has been Berkeley for the past month. In other words, liberalism run amok.

No doubt folks will take offense that I would equate the Berkeley city council's attempts to deal with the Avenue's street people to Johnson's escalating undeclared war in southeast Asia. I'm not saying they're of the same magnitude, only of the same category. Part of liberalism run amok. I place them side-by-side because sometimes it's easier to see the characteristics in something small when it's magnified.

This column goes to press on July 15, as the Berkeley police crackdown ends along Telegraph Avenue. "Operation Ave-Watch" is not likely to be extended because it was much more expensive than the overtime pay to cops would indicate. Copwatch, several longtime local street activists and a few ACLU lawyers are helping folks challenge tickets and lodge complaints against the Berkeley Police Department; additional costs for the city. Yet the same social forces remain at play. As city council elections approach, Telegraph merchants are now supporting a petition to once more ban sitting or lying on Berkeley sidewalks for the November ballot...

All I can say is I'm fucking glad I live in Oakland. Next column, Left and ultra-left. Honest.

...ALL THE NEWS THAT FITS... NO LONGER AT NEWS STANDS NEAR YOU... *Love & Rage*, the newspaper, will cease publication with the vol. 9/no. 2 issue because *Love & Rage* the federation has split into two factions. One faction, comprising among others the old Revolutionary Socialist League Trotskyites who converted to anarchism to originally form *L&R*'s core and known as the What We Believe (WWB) faction because of their

statement so titled, consider classic anarchism to be a sufficient body of theory and practice for present-day conditions and denounce deviation from classic anarchism as Marxist infiltration. The other faction, known as the Fire By Night Organizing Committee (FBNOC), maintain that classic anarchism is not adequate, particularly in regard to issues of white privilege, and needs to be amended, criticizing the WWB faction as well for slipshod revolutionary work. The newspaper had a fair amount of debts, and both factions agreed that the federation's split meant an end to publishing *L&R*. I was around for the newspaper's and federation's controversial beginnings and I've always been highly critical of their ideas and actions. Nevertheless, I did buy and read *L&R*, and I enjoyed their Mexico coverage even while I disagreed with *L&R*'s slavish devotion to the EZLN. I participated in their "black bloc" Columbus Day 1992 disruptions in SF, and their "USA Out Of Mexico" poster is on my wall at work. The folks at *L&R* were wrong, but what they were doing was important enough to keep track of, which was why I always gave their address when I talked about their newspaper. The FBNOC faction will print the last issue of *L&R* and assume its debts as well as its assets. The WWB folks will work to build Anti-Racist Action as an anti-authoritarian mass movement, might publish something called "Liberty" or "Utopia" and wants to form yet another north American federation of anarchist collectives. Nothing like beating a dead horse. You can get the last issue of *Love & Rage* from the FBNOC folks at POB 853 Stuyvesant St, NY NY 10009.

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for \$10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

Count Your Lashes Out Loud



Queenie

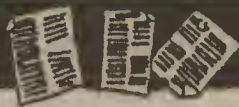
A thank you goes out to Ed Dawson for sharing, complete with lurid drawings, a position that facilitated more clitoris-friendly intercourse for him and his ex. Why she is his ex is beyond me cuz anyone this focused on my orgasms would have to gnaw their arm off to get away. Anyway, allow me to paraphrase what

Ed said: *The woman lies on her back with legs slightly spread, knees down. Boy gets on top, missionary style, but does not spread her legs any farther apart. Once he's in "normal" thrusting position, he opens his legs and places his knees outside of hers AND positions himself about 6-8 inches higher than her. The latter has the added benefit of placing the two more face to face, facilitating kissing. How sweet! What all this does is force the penis to thrust in a curve, rather than straight in.* (Here's where the pictures came in, which unfortunately, I can't duplicate here. But take it from me, PURE PORN!) *angling the penis to rub more directly against the clitoris.* Unfortunately this position also increases urethral irritation which may lead to urinary tract infections in women. Ed also pointed out that boys need to have a little slack cuz anything less than 6 inches of manhood won't reach her clitoris, much less curve around it and will probably pop out. So, for those with petite penises (peni??), unless your woman has an inny, this one ain't for you.

But fear not, there are actually many different positions that increase clitoral stimulation during intercourse. And there are a thousand techniques and exercises I could recommend that will result in mind-blowing "Oh what a beautiful morning!" simultaneous orgasms for some couples but nada for others. Cuz the sad truth is that for some women, no amount of positioning, angling, blocking or choreographing will provide enough prolonged, direct clitoral stimulation to result in orgasm during intercourse. Difficulty and/or inability to reach orgasm can be due to a variety of factors: basic anatomy issues, i.e. does her clit sit high or low and is his penis too small to feel or too big to take?; performance anxiety and/or (lack of) endurance; past or present sexual, emotional or physical abuse; psychological issues; infections; lack of or too much concentration, and insufficient communication are just a few. Being that there is so much more to sex than just intercourse, I deliberately choose not to list every technique, position and meditative mantra that promises simultaneous orgasm through intercourse alone. If a little maneuvering is all it takes, then more power to you! But why suffer through a bladder infection, not to mention all that undue pressure and anxiety just cuz books featuring Fabio say it's more romantic? An orgasm is an orgasm. Enjoy them however you can get them.

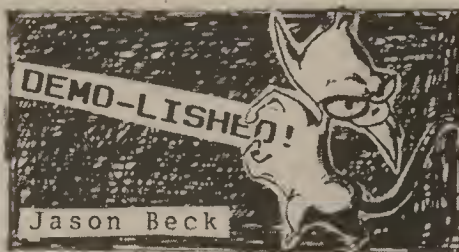
For those seeking more detailed guidance as well as visual inspiration, Down There Press, the nation's only independent publisher exclusively devoted to the publication of sexual health books for both children and adults, has just released two small but highly informative sex manuals. The first in a series of Good

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Vibrations Guides, which will "combine the expertise experience of GV's staff and customers alike for the purpose of sharing sex-positive information and advice." The GV Guide to the G-Spot contains everything you need to know about the G-spot and female ejaculation. Included is an incredibly thorough lesson on female anatomy, covering vaginal erogenous zones, the PC muscle, female fluids, etc. as well as tips, techniques and recommendations for optimum G-spot stimulation. Solid, practical information mixed with personal anecdotes makes for quick, entertaining reading. The GV Guide to Adult Videos is perfect for those who still choose porn videos by their covers. Includes reviews of over 100 current and classic adult films, a listing of notable directors and their films, tips to find videos well suited to your taste, as well as how to watch porn with a partner, interviews with industry insiders and a history of porn and its censorship battles. Plus it identifies which videos contain hard to find elements such as natural female bodies, female orgasm, internal male ejaculation, people of color, older actors, safer sex practices, gay, lesbian and bisexual perspectives. Tremendously helpful. Both The GV Guide to the G-Spot and The GV Guide to Adult Videos were written by Cathy Winks, GV's video and sex toy buyer of ten years. Orders can be made directly to Down There Press (toll free 1-800-289-8423; 938 Howard Street, #101, San Francisco, CA 94103) Each book is \$11.50 ppd. But if you're ever in the neighborhood, do stop by one of their retail stores (1210 Valencia at 23rd Street in San Francisco and 2504 San Pablo Ave at Dwight Way in Berkeley). Women centered, non intrusive shopping without worrying about stepping in strange puddles. With a wide selection to choose from. They even let you try out their vibrators in the bathroom before you buy! Talk about customer service! For catalog requests, call 1-800-BUY-VIBE or visit their web site at <http://www.goodvibes.com>.

As always, I have so much to write about and so many letters to answer, but never enough time. *Bitch, bitch bitch...* It's been a rough couple of months. But tonight I'm going to party like it's 1999. I refuse to have any more drama in my life, so I've decided to hire new story writers. Things are looking a lot brighter already. Good thing too cuz time moves way too fast to be sad. The 15th Annual Folsom St. Fair is scheduled for the 27th of September and Dore Alley is this month. Whew! Well, just to be on the safe side, I'd better start administering all those enemas now. Can't have anyone being messy at the fair now, can we? Fill'er up y'all and play clean and hard...



Hmmm... not a lot to say this month. Nothing that interesting's been going on, just trying to stay out of the sun. So, I'll get right to the reviews. THE SHRUBBERS play some mid-tempo, catchy punk, that sounds a little influenced by SCREECHING WEASEL. They don't get quite as poppy or as punky as WEASEL gets at times, but they still make me think of them. Pretty cool. 6 songs, good production. 900 S. Silverbrook Dr./ West Bend, WI. 53095. ONE SIZE FITS MOST, on the other hand, make me think a lot of old 7 SECONDS. Slightly thrashy hardcore, with a good amount of melody thrown in, and a nice, strong bass sound. 7 songs, decent production. 901 S. 28th/ Lincoln, NE. 68510. THREE DEGREES sound just like all those pop punk bands that were so prevalent around '94- Fat Wreck-ords type stuff, in other words. Do you miss those days? Get this tape. 13 songs, decent production. 2403 General Arnold NE/ Albuquerque, N.M. 87712. BLACKLISTED play some awesome old fashioned punk rock. This is one for the punks, man- go check them out. They sound a bit like a cross between the DEAD KENNEDYS and BLACKFLAG. Pretty damn cool. 11 songs (including gratuitous BLACKFLAG cover), good production. 406 Caple Ave./ Fairdale, Ky. 40118. I reviewed BAD DREAMS ALWAYS' demo in my first column, years ago, and haven't heard from them since. Well, I'm happy to report they didn't break up, and have a new tape out. I'm also happy to see they still play awesome, brutal thrashcore mayhem. Great fucking stuff! 4 songs (including gratuitous DISCHARGE cover), good production. Hantverkavagen 8C/ 737 48 Fagersta/ Sweden. FAMILY play thrashy, kinda eclectic and noisy hardcore (a little like RORSCHACK), with A lot of distortion, notes, changes, and screamy vocals. TERTIUM QUIDS play a pretty interesting mix of punk, thrash, metal, and alternative that make me think a bit of mid period crossed with early SUICIDAL TENDENCIES (probably because their vocalist sounds a lot like Mike Muir). They get pretty intense at times, but mix it up a lot. 9 songs, good production. 822- A Ken St./ Austin, Tx. 78758. SUMMERJACK play kinda poppy, rockin' punk, like NOFX crossed with GREEN DAY. It's not bad, just needs more personality. 5 songs, good

production. P.O. Box 4916/ Boise, Id. 83711. And lastly, LIVING WARROOM play crusty ass thrash with a lot of distortion and a vicious, screaming vocalist. I love this stuff. 5 songs, good production. 421 Sherwood Way/ Half Moon Bay, Ca. 94019. That's it for this month. As always, I'm at: P.O. Box 2584/ Conroe, Tx. 77305. Late'.

T^e N^a S^e Sⁱ Cⁱ d^e

WITH NICK FITT

I Believe in Homicide

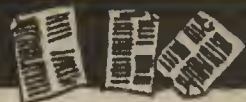
Actually, I do, but that has nothing to do really with what this column is about. Ok, maybe it does, but its tangential (did I spell that right?) to the real point I'm going to be making and since I don't really plan on making a point I guess that by the transitive property the title doesn't really exist. Its a figment of your imagination. So there.

There is exists, somewhere within the bowels of cosmopolitan and trendsetting Providence, RI, a house. Not so much a house, but the top two floors of a house, where a guy can go to get some good times, good friends, good beer and a lousy chance at getting laid. A place a guy can go to watch the Simpsons, and play his choice of N64 or the Sony PlayStation. Such a shining beacon is not a figment of your imagination, but a real place. Right off of I-95. A place where one can go to forget about the way that life brings you down on a daily basis and kick back with some beer and rock and roll. I know such a place exists because I have seen it. And my faithful reader, I have seen the light.

I happened upon such a beacon just at the beginning of this summer. But actually, it didn't exist too much before then, so I wasn't missing too much. My connection with the hard-driving rock and rollers that live at the Homicide House began some time ago. Let me back track.

Matt "Scumbag" Spenser- renaissance man, rock and roll party machine and straight edge warrior- is a person whose acquaintance I made in 1996, two years ago, not long after I started doing this column. I received a package in the mail with a tshirt displaying a Klansman on a noose and a patch with a swastika crossed out on it and the word "ROAR" emblazoned on the top. It was said patch that got me bounced from high school. If you want the details of that I invite you to

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dig up your old copies of Maximumrockandroll and read about it. Matt and I have been friends since he saw me sporting the patch at the mall and started talking to me.

It was through the Almighty Scumbag that I met Brian "Mullet" Mullen. Mullet is a crazy motherfucker. He is perhaps the only person that truly appreciated the difference between a dead baby and a bathtub. He is sick, disgusting, loathsome and a damn good guy to know. I also believe that he's been unemployed for about three years. Any guy that is that good at avoiding work deserves major props.

Occupying the top floor of the Homicide house are three (nearly) equally disgusting characters who answer to Tim, Matt and Gonnaherpasyphilaid. Actually, if you called Big Daddy G by the name I just gave him, he might kill you. Its a long story and I'm sure I would get my ass kicked if I shared it with the huge MaxRnR readership (who now include patrons of Borders). If you ever meet me I'll clue you in, though. Plus I can't remember if his real name is Mike or Mark.

There are visitors to the Homicide House who, like myself, can appreciate all the things which make the house great. They appreciate the finer things in life. Two of my favorite visitors are the cutest young couple you ever did see, Jesse (who is NOT a skinhead) and Roxanna (who is, but her name is NOT Roxanne and if you begin singing a Police song to her, she might be liable to kill you because she has probably heard that "joke" since the G-d damn song came out [which doesn't stop me from doing it, not for a second]).

If you haven't got friends, what have you got? Nothing really. As shitty as my life has been lately, there are really only two things that make me forget about it. One I can't mention here. The other is friends. And every time that Mullet's old shitbox Volvo pulls up in my driveway the troubles seem to float away. They do it with increasing rapidity once I actually get to the house. Sure, I may still bitch about my life, but rest assured, I am not worried anymore. When I'm around my friends you can bet that everything will be alright.

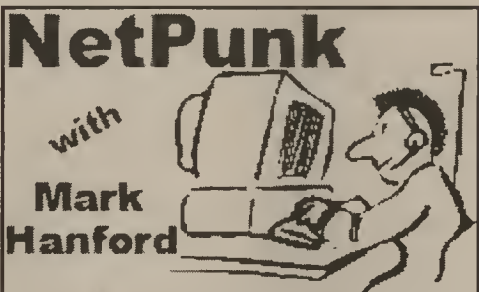
If I didn't have friends I have no idea what I would do. Probably lots of drugs. And I wouldn't really like that because I think that most drugs are self-destructive and anti-social (yes there are exceptions and no the exceptions aren't the only drugs I use, because the only thing I do is drink and smoke and drinking can be anti-social and self-destructive and I recognize that, but I really don't give a fuck, so there).

Its weird being friends with guys.

You'll never hear a guy say "Wow, I really appreciate the emotional support and companionship that you provide from me." More likely it will be "Hey, you lousy cocksucker, get your ass over here." Or something like that. I can't say that I'd like to have it any other way.

Besides, who else will pick up RISD pre-college girls with you?

ENDNOTES: 1. Write me if you want. 404A South Main Street, Attleboro, MA 02703. XnickfittX@aol.com. Take yer pick... 2. You will send two dollars to The Peeps c/o Liz P.O. Box 12264 Scottsdale, AZ 85267... that is if you like good rock and roll. 3. Speaking of good rock and roll, its future is embodied in Danko Jones. Go to their website at www.fetching.com/dankojones



Okay, time for another non-theme oriented column where I take a look at all of the web addresses that you, kind reader, have sent me over the last few months. Lots of stuff to mention that is worth a look. Actually, if I find a website boring or otherwise a waste of time or energy I usually won't mention it, rather than slamming it, even if somebody asks me to "review it" in this column. As this is the September issue, and school is getting underway, I thought I'd mention the School Sucks website (<http://www.schoolsucks.com>). This actually isn't really about how much school sucks, but it is a repository of other people's term papers and reports. There's also a chat room where you can hang out with other students and more. One warning for those of you thinking of scamming papers to hand in for a class - apparently teachers are hip to this site, so you'll probably end up screwing yourself. Nice name, though.

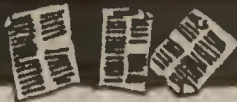
A few issues ago, I mentioned a punk rock webring. I don't even remember which one it was at this point, so I might mention it here again. Anyway, a webring is a collection of sites on a certain subject that have agreed to create a link to another site on the same subject. Then that site connects to another site, and so on, until the last site on the list hooks up with the first site. That way, you can start on one page and continue around the ring visiting all kinds of cool pages on the same subject. There are webring sites ded-

icated to bands (usually stuff like Nirvana, et al), but of course there are several punk webrings as well. One pretty cool ring is "The Punk and Ska Ring" at <http://www.geocities.com/SunsetStrip/2743/>. As of this writing, this ring has over 500 sites. More stuff than I could write about in 10 columns! Some of it is good, some of it boring, some of it stupid, but all of it (supposedly) punk. Another ring to check out is the Alterna-Punk Nation Web Ring (<http://users.ap.net/~ploschitz/altpunk.html>). While I'm not exactly sure what the fuck the "Alterna-Punk Nation" is, there are over 100 punk and alternative sites in this ring. Best of all, its run by a punk rock geezer - Yep, another 50-something doing the punk rock thing. This ring appears to consist mostly of bands, so that makes it a good way to find out about a lot of bands you've never heard. A final ring I'm going to mention is for those of you who like to listen to punk bands online. Personally, I'd rather throw in a CD in most cases, but it can be cool to listen to new music from bands you've never heard. The Punk MP3 ring at <http://locals.chatsubo.com/mp3/>.

MP3 files are another format for sound files, sort of like wav and Real Audio, but with a lot better sound quality. You need to get a player to listen to files of this type, and a decent *free* play for both Mac and Windows can be downloaded from <http://www.audioactive.com/player/>. Get the player, go to the ring, and start listening. The next site isn't exactly punk, but it is pretty funny, and it there is a minimal amount of punk content. The site is titled "El Contenido de Mis Pantalones" and basically takes a look at the 17 items that Matt, the site designer, found in his pant pockets one February day. Pretty innovative web design concept, but those pants must have been feeling heavy with all that shit in them. Check out the site at <http://alc.hartford.edu/matt/pocket/pockets.html>.

The next site we visit is the I Dunno Punk Zine at <http://www.sonic.net/~mpaglia/zine/>. At this site you'll find articles, interviews, bass and guitar tabs, photos, reviews, and more. Some of it is worthwhile, some of it is stupid, but they seem to be keeping it updated, so why not check it out (like you have anything better to do)? For those of you meatballs who like your punk Swedish, the Swedish Punk Hardcore Archive (<http://www.spha.org/>) has just the menu for you. There is so much here, I can't even begin to list it all. Over 200 bands, plus labels, zines, distros and more are listed, as well as interviews, reviews, columns, chat, archived songs and more. Don't miss this site, especially if you need a taste of foreign hardcore. I'm not sure where I found

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out about this site, but Punknet at <http://www.punknet.com> looks like it has some serious possibilities, even if at the time of this writing nothing seems to work there. It's been up since May, and there have been some serious problems with areas of their site (missing files, links that don't work the way they are suppose to, etc., but they are looking for "staff" so you might drop by their site and see if you can lend a hand.

Next we have the Ontario Punk / Ska / Oi page, which has stuff about the Ontario, Canada scene. They have a list of upcoming shows, a few sound files, a list of links and a few pictures. Pretty sparse, but some decent stuff, especially if you're gonna be in that area sometime soon. Check the page out at <http://www.king.igs.net/~webster/opr.htm>. Finally this month is a fun little (unpunk) questionnaire where you can "Rate Your Risk of Being Murdered". Find out exactly how likely it is that you'll become a statistic. It's free, it's fun, and terribly useful. Take the test at <http://www.nashville.net/~police/risk/murder.html>. I scored a 59. Okay, so that does it for this month. Check out the Netpunk website at <http://netpunk.base.org> or e-mail me at hanford@cruzio.com. Of course, you can always write me via the good old USPS as well, at PO Box 8059; Santa Cruz CA 95061.

making new friends with



REV. NØRB

a grown man who continues to resemble a gigantic greasemonkey!

P.O. Box 1170 Green Bay WI 54305

REV. NØRB INTERVIEWS THE GUITAR PLAYER FOR GENERATION X

PHONE: Brrrrring!

GUY ON OTHER END: Hello?

REV. NØRB: Hi, is Bob there?

GUY ON OTHER END: I'm sorry, you must have the wrong number.

REV. NØRB: Okay, thank you.

PHONE: Click!

AND NOW FOR SOMETHING COMPLETELY DIFFERENT: Although i have not seen last month's MRR as of yet (just lucky, i guess), i was told by someone at the magazine (whom i may not mention) that last month's column would run minus a certain "offensive" portion (which i also may not mention), along with editorial commentary by that same unmentionable individual indicating that said unmentionable portion had been, in fact, removed for reasons of national security, which might render other, mentionable

portions of the column a bit more perplexing than usual, if such a thing is indeed possible. While i am, of course, all in favor of censorship (on the grounds that it makes me seem much more interesting than i actually am), it has recently come to my attention that the Part Of The Column Which I May Not Mention was (essentially coincidentally) in close syntactic proximity to a Part Of The Column Which I Actually May Mention involving my declaration that a certain individual (whom i may mention, but choose not to, in the interests of damage control) had a hot girlfriend — PROBLEM BEING that, due to certain factors (which i don't particularly feel like mentioning), it might very well be the case that the removal of The Part Of The Column Which I May Not Mention and The Editorial Commentary Explaining That There Was A Part Of The Column Missing might give the long-suffering reader the notion that The Part Of The Column Which I May Not Mention was some type of rude and/or lascivious and/or generally improper commentary regarding the main squeeze of He Whom I Already Said I Did Not Feel Like Mentioning, which, LET THE RECORD SHOW, was not the case. I AM INNOCENT OF ALL WRONGDOING (except for kind of just being an ass)!!! INNOCENT I SAY!!! I was going to apologize, but, then again, it's not my fault that other people (whom i may not mention) wanna fuck with my column, so the hell with it (and, naturally, because i am so goddamn crafty and persistent, i will just sneak The Part Of Last Month's Column Which I May Not Mention into this month's column, in some sort of super-special secret agent man fashion which i can't get busted for. YOU'LL NEVER TAKE CODY JARRETT ALIVE, COPPER!!! In a completely unrelated matter, i was just talking to Zatanna the Sorceress, and she told me "Sanigav fo Callidac eht!" STRANGE, ISN'T IT, GEORGE MICHAEL DOLENZ??? ...oh, all right, never mind, The Man isn't going to be fooled by such vapid parlor trickery — i'm just going to wind up in more trouble, and with more stuff hacked out of my column, which, of course, if you buy into the theory that my column is my wing-wang, signifies a symbolic Bobbiting [at the very least, a demi-Bobbiting] of my oft-maligned private parts, and who the hell needs additional penile downsizing [note: columnists recently received notice to submit penises...er...columns of no longer than one-and-one-half pages, effective immediately] at a time like this? I mean, geez, what an outrage — i can only spend a page and a half whining about how i'm not allowed to use the phrase "th*C*d*ll*c*f V*g*n*s" instead of two pages! FEEL

MY PAIN!!! FEEL MY PAIN!!! [actually, i would imagine that most of the anguish felt this month has been on the part of the hapless reader, caught in a veritable shitstorm of asterisks and Veiled References To Things Which I Can Not Mention and kooky backwards sorceress talk and the like. I can't help it. It's hotter than fuck and i had to take my shirt off and i can't think lucidly while bare chested, on accounta i get too engrossed in my own engrossing grossness. Further, i installed the Metal House™ screen windows in the Metal MRR Column Writing Room today, which, of course, implies a certain amount of curtain-opening (and other generally punk-unsanctioned acts of sunlight control treason), which, as fate would have it, caused sunlight to glare off my monitor screen in an unacceptably yucky fashion — which would, in most cases, suggest a 'timely 180-degree desk-spin (question: if drunken teenagers get bedspins, do drunken office workers get deskspins? And what about drunken carnies who fall asleep on the Tilt-a-Whirl? Do they undergo queasy feelings that the ride is remaining stationary?) and that would be the end of it; however, whereas the Metal MRR Column Writing Room is also the Metal 12-Inch Vinyl Keeping Room, and said 12-inch vinyl is, with the exception of about a dozen albums, still swamped across virtually every square foot of the floor not actively utilized for the process of MRR Column Writing (with the one significant exception being, of course, the square footage used for the Honkerin' (though non-metallic) 12-Inch Vinyl Shelf that the 12-Inch Vinyl is not on) [yet] {see, the problem is, after a lifetime of staunchly holding the line against alphabetization in the World Of Rock'n'Roll ((the recap of earlier writings on this matter being that alphabetization is an arbitrary order that has absolutely no relevance to rock'n'roll whatsoever [[with the sole exception being the one line in the song "Boulevard Bulldog" that mentions "alphabet lickin' at the Bamboo Curtain," which itself is merely a semi-crafty reference to the late visionary Sam Kinison's recipe for quality cunninglingus anyhow]) [[actually, no, there are two instances of the alphabet being relevant to rock'n'roll, the other involving a verse in that dippy Beatles song from *Yellow Submarine* that goes "A-B-C-D, can I bring my friend to tea?" Yeah, boy, REAL FUCKING PUNK ROCK, that alphabet!]], and, as such, should not be imposed on things of a rock'n'roll nature [[i mean, fuckin'-A-thru-Z, munch the irony: The same Zodiac Mindwarp & The Love Reaction album that howls "DEFY THE LOGIC OF ALPHABETS!!!" in its introductory spiel is routinely filed away alphabetically by clue-

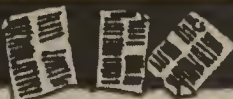
COLUMNS

less music lovers — a sin no less insipid than that perpetrated by the Screeching Weasel devotees who fall all over themselves attempting to be the first on their block to own the band's new CD for purposes of learning all the words to the band's anti-compact-disc song before the next twit ((of course, being as his band name began with the last letter of the alphabet and all, i suppose Mr. Mindwarp had a bit of a vested interest in realignment of the status quo))). Nope, i got no respect for people who alphabetize their records, on accounta i know, deep down, where it counts, they don't rock. Unless, of course, i find out that Heath from the Fells alphabetizes his records, in which case it must be okay)), i decided that, with my new house ((Newly Uncovered Nørb Metal House Fun Facts: I have found out that my residence is known as a Lustron™ brand home. 2,498 of these little gems were manufactured in a converted aircraft hangar in Columbus, Ohio between 1948 and 1950, by an offshoot of the Chicago-based company that made the metal wall panels for White Castle restaurants and Standard gas stations. They thought they could churn out 100 of these a day, but never wound up being able to produce more than 26 daily, hence couldn't turn a profit quickly enough to pay back their loans from the government on time, hence got foreclosed on, hence the people who invented the Rev. Nørb Metal House died broke, disgraced, and insane. Kick ass!!!!)), and new life, must come the dawning of a New World Order in my record collection — a veritable hostile NWO 12-inch takeover, hold the Bischoff. I mean, the one area where i was left vulnerable on this "no alphabetization" thing has always been the "well, how do you FIND stuff?" angle. Admittedly, taking a half-hour out of my life any time i want to find a particular record is not the type of blazing efficiency that befits a gentleman of distinction who spend his todays in yesterday's home of tomorrow. Some type of organization seemed called for. Obviously, regular loser alphabetization was, is, and always will be out of the question — however, in some sort of gaily spasmodic lightbulb-over-the-antler-helmet burst of serendipity, i decided that i could Get Shit Organized whilst remaining true to my punk rock convictions ((actually, it's not a crime if you don't get caught)) by simply *alphabetizing my records in the manner of a typewriter keyboard*. Eu-the-fuck-REEKA! Band names beginning with Z, X, C, V, B, N, and M would go on the bottom shelf; the ASDFGHJKL bands on the next shelf up, the QWERTYUIOP bands above them ((note: Since "R" comes before "N," the Queens would precede Queen with this

system; exactly how much anybody really wants to have Freddy Mercury right behind them is a matter i dare not speculate on)), and so forth ((which, of course, brings up the question of what records go on the fourth/top shelf — the one that represents the row of keys for numerals and non-alphanumeric characters. Even pushing things so that Splash Four records got filed under "4," We Five records under "5," and Payola\$ records under "\$" [[i owned any Crass records, they would get filed under "@," but i'll have you know that point is quite moot, thank you]], that shelf would be unacceptably barren [[i suppose i could toss the V/A shit up there, but who wants to put a bunch of shitty comp records on top of the real records anyway?]])). So...i bought all these plastic dividers, and printed up cool little black labels with white letters on them and laboriously taped all the labels on the dividers with clear packing tape and put all the dividers on the shelf in the right order and got about twelve records filed away when i decided that *alphabetizing records really fucking sucks, i'll do it in like the year 2000 or something* so now i'm completely surrounded by a floor full of 12-inch vinyl), and it would take me about an hour to clear enough records out of here to allow me to spin this desk around so the sun doesn't glare on the monitor any more, so instead i just pulled down the venetian blinds and closed 'em most-but-not-all of the way, so now, when i look at my reflection in the monitor, i have all these *exceptionally* punk rock looking light and dark stripes behind me, and i've been sitting here for the last two hours looking at my reflection in the monitor and making sneery faces and pretending i'm posing for a Registrators record cover and not really getting much of anything done. Pogo! Pogo! Pogo Machine! Actually, this was funnier when i still had my shirt on, never mind)). Anyway, anyway, anyway, that's not important. Alphabetizing your records isn't important, my column having to be shorter isn't important, my interview with Bob Andrews isn't even important (i just would've asked him questions about the three-minute long solo at the end of "Youth Youth Youth" until he hung up on me anyway). What IS important is that you go see Marky Ramone & The Intruders, should they breeze through your area. It isn't actually that imperative that you watch them, although i found them to be a bit better than their CD would indicate — but whatever you do, make sure — *make absolutely goddamn certain* — that you bring this band out for an encore — and KEEP bringing them back for additional encores, until you have, by whatever means necessary (have the soundman secretly play cassettes of audi-

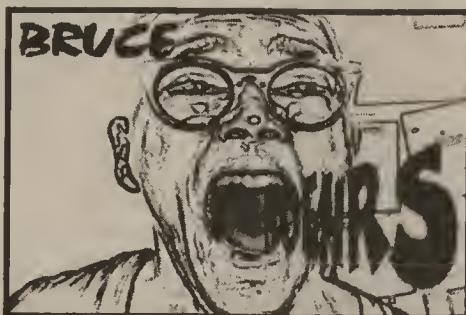
ence sounds from the Beatles Shea Stadium appearance through the PA if need be), forced them to dig deep enough into the encore bullpen that they consent to perform their...er...*special* rendition of "I Wanna Be Sedated" with MARKY ON VOCALS. You GOTTA see this, man. I had an opportunity to behold just such a spectacle when my band played in town with the Intruders and the Beatnik Termites earlier this month ("WIG OUT with MARKY RAMONE & THE INTRUDERS" read the flyer. *What asshole thought THAT one up???*). It was simultaneously one of the lamest and greatest things i have ever seen in my life, *ever*. They got Reggie from the Termites to sit in on drums, and Marky, totally stiff, with his shoulders still all hunched up and his arms rigidly at his sides, stood in front of the stage and emotionlessly croaked along to "I Wanna Be Sedated" in his thick New Yawk accent. *Twenny-twenny-twenny-fawh airwahs ta go. I wanna be suh-dayted. I got nuthin' to do, I got nowheah ta go. I wanna be suh-dayted*. Even his lyrics were, like, mere approximations of the Real Deal (and y'd suspect he'd'a heard the song enough times to have the lyrics down in a slightly more finely-tuned fashion that was evident by his vocal delivery). As i watched from a chair behind the merch table, completely transfixed by this bizarre tableau suddenly unfolding before me, my friends began walking past me on their way out, shaking their heads in a combination of disbelief, disgust, and evil bemusement. "That's why you don't give the drummer the microphone" said one exiting patron; another indicated that we were perhaps witnessing the lowest point of Punk Rock in all of recorded history. A third pointed out — quite accurately — that the scenario was far more evocative of some type of *Saturday Night Live* type parody of a post-Ramones punk rock continuum than an actual foray into legitimate punkitude, or legitimate *anything*, really. All this is true, yet — YET! — as if possessed by tasteless demonic forces far beyond mortal ken, i found myself not only not quietly jeering the band, but dancing the fucking Bartman (such as i remember it from those halcyon days of 1991) on my chair, as Marky obliviously muttered on. It was fucking great. And the reason *why* it was fucking great was because it sucked. And the reason *why* it could suck and still be great was because it was SUPPOSED to suck. HE'S THE FUCKING DRUMMER, FOR CHRISESALES!!! WHEN THE DRUMMERS GET THE MICROPHONE, IT'S SUPPOSED TO SUCK!!! IT CAN'T NOT SUCK!!! If the drummer gets a hold of the microphone, and it doesn't suck, THE EARTH IS DOOMED!!! However, okay, mere fulfillment of the drummer-vocal

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suck-role doesn't automatically bestow greatness on the incident — if it did, one could, say, buy a Vice Squad or Exploited record, take it home, find out it sucks, and go "Wow, this record sucks, exactly as is right and proper! How great of it!", which would really be a drag. The reason that the Marky Vocal Suckness = Total Punk Rock Greatness is because the Ramones were not only a. the best and most influential punk band of all time, but b. one of the (if not the) most *un-punk*, neo-rock punk bands ever invented. I mean, sure, other punk bands might've went on to make more money, sell more records, hire a bigger road crew, and generally get more obscenely bloated than the Ramones, but NO bands EVER whined as long and as loudly as the Ramones about how unjust it was they weren't able to make as much money, sell as many records, hire as large a road crew and get as obscenely bloated as they felt they deserved to be. I mean, aw, geez, guys, i really feel for ya: it is a shame that piece-of-shit songs like "Poison Heart" don't go to #1, and therefore we only have to pay \$22.50 to see you instead of the \$34.50 you so richly deserve, where's the justice in this world??? I mean, these guys oozed total subservience to the established Rock Star ideology: We should be big stars. We should be big stars. No, I mean, REALLY REALLY big stars! Geddouttamyway, schmuck! — and, as such, would never do anything as fraught with Certain Suck as have the drummer sing an encore (badly) — instead opting to do things like have C.J. sing "Journey To The Center Of The Mind" by Ted Nugent & the Amboy Dukes and somehow maintaining that, impossibly enough, it didn't suck. The fact that Marky probably a. was — somehow — totally unaware that him standing there like a goober groaning out a rib-tickling rendition of "I Wanna Be Sedated" pretty much sucked (on paper, anyway), and b. viewed the entire escapade as some sort of stepping stone to Great Wealth And Fame In The Rock Biz notwithstanding, i thought his version of "I Wanna Be Sedated" was, all things considered, tremendous, in that it reclaimed the legacy of the World's Greatest Punk Band, Emeritus, from the ROCK dimension, and spewed it back out for all and sundry to manhandle in the PUNK dimension, albeit in somewhat mutilated form (i also noticed that one of the stops on the band's tour is The Box, in Tyler, Texas. Hey, Marky! What's that dirt doin' in the boss' hole???). Whilst, truth be told, i consider Mr. M. Ramone as the third dog in a three-dog race as regards Ramones drummers (although i'll give him the benefit of the doubt vs. Clem Burke), let the record show that i officially approve of his new band, simply on the strength of "I Wanna Be Sedated" — oh,

and the fact that they (seriously) dedicated a song to my dick. Hey, it pays to advertise!



THESE ARE THE DAYS

The motherfuckin' DUCKY BOYS are back with a vengeance! The new GMM CD "Dark Days" is a fuckin' scorcher! The DUCKY BOYS are one of the stronger bands playing around today! The new CD starts off with a bang! In "These Are The Days", the DUCKY BOYS sing "Got up today with an aching head. I thanked the lord that I wasn't dead. Take each day as your last. Live it all the way into your past. Wake up. Seize the day, or you'll be asking how it slipped away... These are the days I'll look back to for my whole life." Great stuff!

Besides the excellent new songs are several songs from last year's CD and 1995's "I've Got My Friends," from the Flat Records compilation CD Boston vs. San Francisco that included the DROPKICK MURPHYS, the REDUCERS and many more.. The DUCKY BOYS are one of those punk rock bands that has an innate gut- feeling about rock n' roll as well as the songwriting abilities to convey the frustration about the difficulties of making ends meet for working class men and women. Pay attention to the DUCKY BOYS! These guys are going to escort you through the troubled times. If you've got punk rock and you've got camaraderie, you're going to survive this fucking mess!

In addition to this fine GMM DUCKY BOYS CD release, you have a good 7" on GMM by the top-flight streetpunk band LAST YEAR'S YOUTH from St. Louis. This EP is called "Modern Living" and it contains some hard-bitten punk songs to destroy your delicatelittle world. In "Gone But Not Forgotten," Derek Bean writes (and sings): "...What it was like to be young - I'm not saying it all was fun - there were lessons to be learned. A new direction is what I earned." In the title cut "Modern Living" LAST YEAR'S YOUTH sing: "Working all day, six days a week - Go home from work ain't got no shit to eat - Got no money, but I got a job - That's what it's like to be a dead-end yob... Don't know where I'm going, but I gotta go.

Gotta rise above this stinking hole..." This band continues to put out good punk records and you will be hearing more from these guys. Contact LAST YEAR'S YOUTH at: P.O. Box 190183, St. Louis, MO 63119.

THE TEMPLARS are poised to release a full length on GMM and it has all the earmarks of being a success. The early demos illustrate how Carl and the TEMPLARS have refined their sound and arrived at a recording technique they are pleased with. We are patiently waiting for "Phase Two" from the TEMPLARS. As you surely remember, Vulture Rock was a early supporter of the TEMPLARS and has been loyal to them throughout.

Boston's DROPKICK MURPHYS have an excellent EP out on TKO/Hellcat Records this month called "Curse of a Fallen Soul" with the great Al Barr screaming out the songs. This EP has two songs from the upcoming full length release "The Gang's All Here" on Hellcat, as well as two more originals on side two. One of the songs on side two is the raging punk anthem "On The Attack" which is the DROPKICK MURPHYS tribute to Boston hardcore. The bonus third song on side two is a cover of the great IRON CROSS song "You're a Rebel". The DROPKICK MURPHYS are stronger now than ever! It was extremely fortunate that the other singer quit - Al Barr is one of the most powerful streetpunk singers in the business and he is 100% committed to the kind of music and the kind of beliefs that the DROPKICK MURPHYS stand for. The streetpunk world welcomes Mr. Barr to the DROPKICK MURPHYS fold. Look for a split single featuring the DROPKICK MURPHYS and Germany's OXYMORON soon as a dual production of Flat Records (Boston, USA) and Knockout Records (Dinslaken, Germany). Look for the DROPKICK MURPHYS on tour in your town soon!

Those bad men from Sonoma THE RANDUMBS have two good records out this month. Number one is called "Back from Sonoma," with a great parody of the ANGRY SOMOANS record cover. The songs on this fucker rock! You've got "Money Shot," right into "Noma Girl" - Good shit! On the back side you have "Last Dad" and a real good punk tune "Big I". Number two is a split with THE RANDUMBS and THE BRUISERS called "I Got My Dirts" - a live ep from these two bands. THE BRUISERS side is recorded at Fishtracks in New Hampshire with the band covering "Nation on Fire" by BLITZ plus the song "Greed". THE RANDUMBS side is live on KZSU radio station, with "Gas Pumper" and a great version of THE RANDUMBS classic "Noma Pride". Get your copy today by writing to: THE RAN-

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DUMBS, PO BOX 132, Sonoma, CA. USA.

We have a good release for you this month from DSS/Longshot from Austria/Canada. It features two fine oi bands, one of the best from the early eighties the OPPRESSED, and a band from Canada, IMPACT, that has been developing an ever-increasing following for the last few years. The OPPRESSED have shown time and time again that they are the survivors of the oi wars. The best selection on the Welsh side of Disc 1 is the OPPRESSED original "CF-3". The OPPRESSED cover "Skinhead Girl" (Naismith) which is more melodic/pop oi.

The real treat in this 2 EP package is the IMPACT material. The band plays "Clockwork Symphonie" (sung in French) and this fucker is some serious street-punk! Both "Toujour Debout" and "Au Front" are first class oi songs! Contact IMPACT at CP 451 Boucherville, PQ J4B6Y2, Canada.

Also available on DSS Records this month is the debut EP by the BIERMUDAS. After eight years knocking about the Rheinland they have graced us with some melodic oi/streetpunk vinyl. Some of the songs are slower and plodding while "Peter Ist Ein Skinhead" is fast and quite punk!

Those people at Helen of Oi Records have Vol. 4 of "Punks, Skins and Herbets" available for you. It is called "Take a Look at Life, Seems So Unfair, So Many Fucked Up Bastards Refuse to Care." This compilation starts out with a working class streetpunk outfit from Madison Wisconsin called BRASS TACKS. These punks have a good sound somewhat reminiscent of THE WORKIN' STIFFS. Good vocals are supported by a powerhouse of guitar, bass and drums.

Next up you have the Scottish band ON FILE, who present a melodic brand of oi with good vocals, good harmonies, and guitar playing that might remind one of the classic bands from the days of yore; the NEWTOWN NEUROTICS for example. ON FILE also have a good 7" available on Helen of Oi. This one starts out with "Monday Thru To Friday" about the working man's plight. The band really gets into a substantial punk-melodic groove on this tune. On the flipside ON FILE plays a slower number "Back to the Roots" harkening back to the good old days of oi, oi music in 1981.

Turn "Punks, Skins and Herbets" Volume 4 over, and another Scottish band hammers you straight away! BEERGUT 100 starts off pounding with "Fuck the J.S.A." This hard punk rant segues into an even faster punk number "Government Filth".

The final punk crusher on this compilation is provided courtesy of THEMFC

from York, Pennsylvania, USA. These fucks are all over this punk shit with their initial barrage "Inner City Attack". The song starts off very fast with blaring punk and leads right into another rager "Just Another Nostalgia Fad" which slows the tempo in mid-stride, only to come right back full volume.

This month there's a band from Belgium that has a violent rocker of a mini-cd out right now. The band is HEADCASE and the EP is entitled "Still Fighting". This fucker starts out with the proper momentum with the HEADCASE theme song called, as you might have surmised "Headcase," about that ultra-violent guy you all know who takes pleasure in beating the fuck out of some hapless soul. He might be employed as a bouncer where he can actually be paid to gleefully hurt people. In "Runaway," HEADCASE warns those on the dole that they are "Running away from life" and "You've got no bloody pride." In "New Breed" the band says "If you want a future, join the new breed now, oi!" To finish off HEADCASE celebrates football with their song "Still Fighting" about trouble on the terraces. Overall a good release, with perhaps just a few too many guitar leads on one or two songs. Order from: Pure Impact, PO Box 16, 1910 Kampenhout, Belgium.

Those veterans of many campaigns with Skinheads Against Racism, KLASSE KRIMINALE has a new EP out. These Italian Skins have been consistent with their beliefs and backed it up with their actions. Included is one KLASSE KRIMINALE song, one Luther Bisset song and a good cover of "Angels With Dirty Faces" by SHAM 69.

PRESSURE POINT and UNITED BLOOD have a good split EP out on Coldfront Records. The PRESSURE POINT side starts out with a fast-and-hard version of the CLASH's "Police On My Back" - very good! The PRESSURE POINT song "Boots n' Booze" is a good vehicle for Mike's extra-tough vocals. You better listen to this one!

The UNITED BLOOD side has more fast-action punk with Orlando and company performing "Crossfire" and a sped-up version of "Drunk Last Nite". Fun for the drunk-punks! Find it! Buy it!

THE GLORY STOMPERS from Canada have a very good 10" out on Knockout Records. Some of the good songs are "Look Out Here We Come", "Clockwork Society", and "Ham Fisted Thugs". A couple of these songs are quite memorable and would be appreciated by TEMPLARS fans amongst others. Give this a listen at your earliest convenience.

The STEAM PIG from Ireland have a split EP with TOMORROW from Japan. TOMORROW plays aggressive hardcore.

The STEAM PIG lash out at you with 1980's style UK anarcho/oi music. The lyrics are good: "It's reality street punk, not an egg box world. That's another theory shot to shit. Get out of my way yqu fucking prick. You're just another cunt who walks the line. They're looking across with that sickening grin. I hope they choke on their mirth." Good shit! Check it out!

Keith Woundup has a rowdy split single out now on his Woundup Records out of Kansas City, Kansas. First on the bill is New Hampshire's TUNNEL RATS doing a tribute to the great Kevin Sullivan called "The Prince of Darkness". This song kicks ass! The second song ain't quite as powerful musically but the lyrics ring true - it's about beating the shit out of hippies. On the "B" side you have the mighty HELLSTOMPER from Tennessee doing one original, "Prison Tan" and an amped-up version of ALABAMA's "Tennessee River". This here is good country flavored rock n' roll. It's all approved by The Confederacy of Scum.

Billy Boy E La Sua Banda from Italy have two singles kickin' around Maximum this month. The first "Preti e Suore = T.N.T." is fast punk with dramatic singing and good guitar parts and is already into its third pressing. The second single puts more emphasis on the rock n' roll elements including a cover of AC/DC's TNT. This band's sound probably improves as the pints of beer are consumed.

THE BREWTS have thrown the streetpunks a curve ball. THE BREWTS LP has some good songs. The opening theme is slow instrumentalska with horns. The second song "P.O.A" has rough and tough vocals with full guitar accompaniment. The singer sings "You're in prison!", and "Being poor is the greatest crime in the land of the free." The horns are present there as well. This record is hard to pin-down because of the traditional ska parts. It would not be recommended to the strict oi/streetpunk crowd.

After four years together BOMB SQUADRON has disbanded. Two new bands arose from the ashes- HALF EMP-TY and THE VIRUS. We will wait to hear what music comes from these new groups.

ALTERNAR ZINE from Sao Paulo, Brazil has come out with issue number two featuring interviews with DESMOND DEKKER, KLASSE KRIMINALE and the 4-SKINS. This zine has eclectic tastes and includes many interviews with older traditional skin and oi bands as well as emphasis on record reviews of newer bands. Write to ALTERNAR ZINE at : C. Postal; 1364, Sao Paulo, SP, CEP; 01059-970 BRASIL.

Till next month-
See ya round...
See ya in hell!

new **FAT** stuff!

Consumed

"Breakfast At Pappa's"
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Mad Caddies

"Duck And Cover"
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Screeching Weasel

"Television City Dream"
CD/LP/CASS out Aug 25th

Swingin' Utters

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THEIR STYLE IS HARDCORE/PUNK -PUNKER THAN YOUR MOTHER ZINE

This stuff is crazy Fast, This Stuff is crazy Hard. I don't know. Its sort of a Punk style, but then its extremely Hardcore. But, with all said, and done its KICKASS! The vocals are neck pulcing loud and aggressive, the guitar are hard, aggressive, but also well combined. All this stuff is also 100% DIY. The cover depicts everything someone has to 'digest' in the world we live in today, if I must say, that's cupe punk rock!

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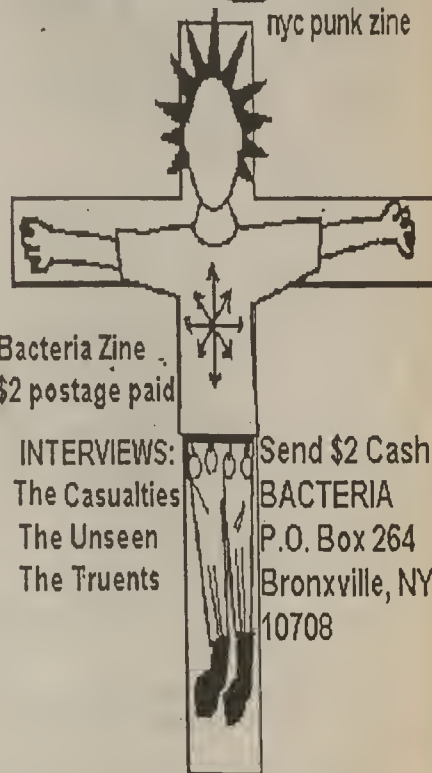
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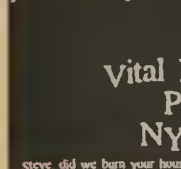
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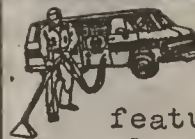
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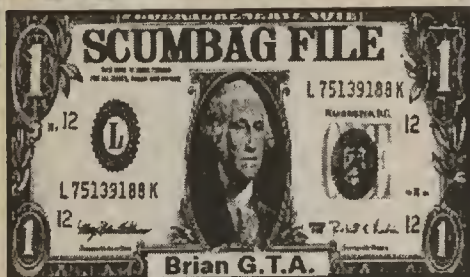
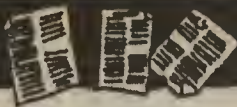
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COLUMNS



You know, there used to be a time when you could readily pick up a sincere underground music rag without having to wade thru miles and piles of faceless but-twipe. Now, thanks to the advent of easy to use desktop publishing tools, any doofus with nothing to say and half a mind to say it can feel free to waste our precious resources, like trees, on poor attempts at arranging words into sentences and dull, canned graphics. It is enough to make even the most dense fascist's argument against Freedom of the Press and D.I.Y. empowerment seem all too palatable to the staunchest liberal. That is not to say that all or most zines are filled with nothing but empty reading calories, but that truly worthwhile ones are usually issued infrequently and don't last past a handful of issues. What this does is make it harder for a record label to keep an ongoing relationship with a zine in regards to advertising, review promos, gig guest lists, etc. No one wants to send promos that will never get reviewed and pay for ads that may or may not materialize, yet this happens time and time again. One such time after purchasing an ad that was supposed to run within two month's time, the editor decided to up and disappear, leaving no forwarding number. Out of nowhere, the zine eventually shows up one year later featuring my now outdated ad. At least one or more of the distros listed as having my label had been dumped on very bad terms, while newer ones I had started to deal with were not listed along with a handful of new releases. They then call me, thinking that I might like to purchase another ad!?! Anyhow, all of us fuck up sometimes 'cus nobody is perfect, though this does not give you free reign to ask for money without having any intention of finishing what you have started. One person I can always count on to never try to shaft anyone in such a manner is Al Quint from Suburban Voice Fanzine. Over the years, Suburban Voice has always been consistent in its ability to stand up as a quality read. The review section is done by someone who knows their tunes and never seems half-assed, which impresses the hell out of me as a person running a label and as someone who has done numerous reviews myself. To top it all off, in the latest issue, Al has included, along with the zine, a CD comp

with the likes of Justice League, AOD, COC, Jerry's Kids, Stretch Marks, Nine Shocks Terror, etc., which is enough to make me more than a little envious. So, without further hoopla, here is one of the nicest, most honest, helpful and dedicated people I know: Al Quint of Suburban Voice.

B: I've always considered your music reviews to be fairly accurate and well informed. Are there tips you could give to younger reviewers out there to help them to write better reviews, as they probably don't have the amount of musical knowledge and history under their belts as yourself?

A: Thanks. My first bit of advice is to ignore the press releases that labels send you because it might be tempting to just parrot what's on there, as I've seen done by many reviewers, both in zines and the mainstream rock press. They're useful for background info, if you need it, but don't read it until after you write the review, if at all. The way I handle reviews isn't the same for every album. Sometimes I can write it on one or two listens, sometimes it takes several plays at different times to get a feel for an album or decide whether I like it or not. The toughest reviews are "middling" records - those that don't elicit a strong response one way or another. What I try to convey in a review is, first, trying to put into words the musical sound of the band and, also, the emotions conveyed by both the music and lyrics. Lyrics are definitely an important variable to consider in reviews - not 100% of the time, but I do pay attention to what a band has to say. Labels that send out pre-release packages without lyrics or artwork are doing their bands and writers a disservice, so I don't review those sorts of packages anymore. As for musical knowledge, it's an ongoing process. I suppose I have an advantage, being well into my 30's, that I've been listening to music for over three decades and, also, spent a pathetic adolescence in my room, devouring music reference books! Younger writers have a lot of history to deal with, having not experienced the older music as it came out. Try to learn about the music's roots as much as you can. Listen to stuff from the 50's thru now, as much as time/resources allow it. Check out your parents' or older brother's/sister's music collections. It gives you a point of reference and a sense of the music's continuity. When writing a review, I jot down thoughts as they come to mind. Try to express why or why not the record didn't appeal to you. Labels tend to bombard zines with a glut of releases - don't feel obligated to review every single piece of music you receive. Concentrate on those that stand out for good or bad. Spend more time doing fewer reviews than half-assing all of them. (I should talk - my review section is out of control!)

B: I've heard from numerous people that it is much harder to get paid by a distributor for a zine than it is a record or CD, to the point where you have to put a new issue out to get paid for the old one. Does it ever end up where you waste a lot of your time just trying to get paid?

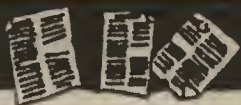
A: I've had my share of difficulties getting paid from distributors, both large and small, on occasion. It hasn't been a major problem in recent years for SV, but I've heard the horror stories. It's probably harder for zines 'cause they only have one item to sell, a zine, whereas a label that puts out several items a year or on a more frequent basis might have a little more "leverage" with distributors. I always put 60 day billing on most of my open accounts, but few pay within that period. I've accepted it as part of the "game" that I'll get paid when I put out a new issue. If a distro falls more than one invoice behind, I won't sell them the new issue until they make good on their debt. Keep good records. Keep a copy of every invoice you send to a distributor. Keep track of when you called them. Be persistent. It can definitely be a pain in the ass at times.

B: Have you found that your circulation/sales have risen any with the inclusion of a 7" or CD with your zine?

A: Definitely. It doubled my sales. The current SV (#41) with the CD is going to be the best-selling issue I've ever had. For one thing, it opens up your zine to a lot more overseas sales because, even if they can't understand a word of it, they still want the music. It was a happy accident - Billy Rubin from Haywire approached me in 1989 about including a split 7" with his band and Left Insane to include with issue #28. They paid for the pressing. Blackout Records split the cost of a Sheer Terror/Crawlappy 7" with me for #29. With #30, I started coordinating the 7"s myself, selecting the bands, etc., and while it's nail-biting time when waiting for tapes to show up, including music with the zine was the smartest thing I ever did. I do think, though, that including samplers paid for by bands or labels, with mostly-released material, is lame. I appreciate the bands giving me their work for a payment of copies of the zine and record. I don't want money from them - I make enough on ads and copy sales. They're doing me the favor.

B: There seems to be a large amount of rather skimpy new zines popping up out there with weak, two sentence reviews, a lame editorial, an interview with a band or two that has nothing to put across other than "we're wacky" and way too many ads. What do you think is causing this glut of identical pulp "punk" zines? Could it be too easy access to desktop publishing software? An overinflated sense of easy money to be had? And/or the fact that some record labels feel

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the urge to place an ad in every crappy waste of dead trees that comes out?

A: Boy is that a loaded question! Talk about leading the subject... but your statements are probably true. Personal computers are as common as TV sets now - software is a lot more accessible. Labels are willing to throw ad money at zines for coverage - the old "interview our bands and we'll buy ads" or "give us a free ad and we'll send you CDs" routine and many of these zines do just that. There's certainly a cookie-cutter quality about many zines out there. I admit, my format isn't that unique/original - my contents seldom deviate from letters, editorial columns, interviews and record reviews. I have a shitload of ads in the zine, but it's usually only about 25% of the zine's contents. I do try to make the content interesting and put some effort into the writing. That's why it takes so fucking long for each issue to come out. I think a lot of zines interview the same bands because they have them foisted on them by the labels or because they lack imagination. Does the world need yet another Descendents or Bouncing Souls interview? Sure, I sometimes interview bands that are well-covered elsewhere, but it's because I have an interest in them. I do want to tell you a funny anecdote. A few months ago, I got a press package from Ozzy Osbourne's publicist. It was a "canned" interview they sent out to zines to print. I found that humorous, but also insulting that they'd think my zine is going to act as an adjunct to their publicity department. And anyone who would reprint such fluff isn't doing their job, either. What's the fucking point?

B: What is the difference between an OK zine and a great zine? How much do you think that the editor's and writer's own personalities affect this?

A: I think personality is what makes a great zine. Something creative, whether it's probing interviews, well written/researched editorials or even something humorous and off-the-wall, done in an original manner. Where I can tell, it's a labor of love, an expression of passion for something, whether it's an ideological bent or musical form. When you can tell they're doing it for those reasons and not just to make money or get free CDs or as some sort of status-climbing. If it makes me laugh, holds my interest, gets me angry or makes me want to learn more about something, then that's the mark of a great zine.

B: Are there things that a record label can do to piss you off, so as to make you not want to deal with them or review their releases?

A: Besides the aforementioned advance-type packages? Oh yeah. Constantly calling me and badgering me about a review. Some of these labels call four and

five times to see if I've reviewed something or if it's published yet. I even get calls about whether I got fucking press releases. And I don't like being put on the spot when they ask me whether I liked something or not - but I don't bullshit them. I tell them point blank when I think something sucks. There are so many people out there in the "biz" who I send zines to, who still have no fucking clue what SV is about - read the damn thing. You'll realize that it's a punk zine and I don't want to review your latest techno or alt-rock band. Don't get me wrong, there's nothing better than getting a mind-blowing record or CD in the mail and I appreciate the bands and small labels that respect my zine enough to want to send me review materials. These are the folks I want to deal with, that I enjoy hearing from. It's a "community" I still enjoy feeling I'm a part of. But many of these label and professional music business people drive me up a wall, sometimes. I got sick of the "schmooze" thing years ago - the machinations of the music industry and I've tried to get back to my roots - covering punk and hardcore music and whatever else I like and not doing it with regard to what's "trendy" or whatever the industry is foisting on the press.

B: What are some of the measures you take to make it easier for the print shop that runs off your zine to do their job?

A: Putting numbers on the back of each page to ensure continuity (Important, since I don't have regular page numbers.). It's all about quality control. I check the proofs before it goes to press and make sure, first, the pages are in order and that they look good. It means a couple of extra two-hour roundtrips to my printer in New Hampshire, but it makes a big difference. I think it's better to deal with someone relatively local because you can have more hands-on involvement in the process. I realize that's not always possible for someone doing a zine in East Bumfuck, but if it's possible and affordable, stay local. Also, you save on shipping!

B: Besides its national/international appeal, your mag seems to have a strong localized flavor as well. Has your localized fanbase helped greatly to keep you afloat? As dumb as this question may sound, how important is it to have both a local and national/international readership?

A: I really don't know. To be honest, I think my zine is sometimes better known in other parts of the country, like NY/NJ or California, than in Boston and New England. But that's changed somewhat in the last few years, as I've gotten re-involved with the local scene again. I think it's important to pay attention to what's going on in your area. I've been neglecting that in the interview department, but one of the next issues will have an almost exclusively

local flavor. There are a lot of good local bands that I want to make people outside the area aware of. But, as parochial as it sounds (and Bostonians are notoriously parochial!), I love this area. I wouldn't want to live anywhere else and I suppose my affinity for it influences the zine, somewhat. But I'm not so parochial that I blindly support any band just because they're from here. Truth be told, there aren't all that many local bands that I find palatable right now. I can't think of much, outside of the punk/hardcore/garage realm. That wasn't always the case.

B: I know from experience that some bands will agree to an interview or even request that you do one with them, and then proceed to answer all of your questions with short, one sentence replies. Are there any tricks you can share for getting a band to be more responsive and open up? Does it matter whether you interview them before or after their show, when quite possibly they are tired out and looking to head out?

A: I've said this before. Of all the things I do for the zine, interviews are my least favorite. It's not that I don't want to meet bands, but I sometimes have a hard time coming up with questions or getting a good flow going. Some bands I don't interview because I have no fucking idea what I'd ask them. But I guess the best advice I can offer is to be prepared. Try to write out some questions ahead of time - get beyond the typical "influences/band history" thing or letting things just get too silly. But that's only a starting point. Don't stick to a script. I try to get a conversational mode going. I try to find out the motivation behind the music - why are they doing this? What's on their mind? Try to make it more of a conversation - a chat, instead of a rigid Q&A session. I like to do my interviews before the show because, as you said, the band might be tired out afterward and, also, I usually like to leave right after the show, myself. I want to get the stress of doing the interview over with, so I can enjoy their set without thinking, "What the hell am I going to ask them?" And besides, if something does come up that I didn't ask them before the show, I can always ask them a few more questions afterward.

B: I'm sure you must have experienced what's known as "writer's block" at least once in your zine's history. Is there anything that you do, specifically, to break through or navigate around said blockage?

A: Hmmm... I don't know how to answer that. Nothing's coming to mind. Tee-hee... Sorry, bad joke. Yeah, I definitely go through days or periods of time when I can't think as creatively as I'd like. I take a break and try to come back to it.

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Record reviews become cumbersome because the music isn't inspiring me (too many same-sounding records) or I'm tired. Sometimes, though, it just flows and that's when you should keep going as long as you can. I think a big cup of iced coffee helps me. Seriously! When I'm on a caffeine jag in the morning, my writing seems to improve. I guess that wouldn't be any good for the straight-edge folks who eschew caffeine, though.

B: Now for the most important question of all: Has anyone ever tried to kick your ass after you gave their band a bad review?

A: Amazingly, no! I've gotten calls from some bands who were upset with reviews. When I first started the zine, Stranglehold once called me collect to complain about a review I didn't even write (one of my writers did)! And, last year, Toby from H20 seemed ready to jump down my throat about a review of their album when I met him, until he realized it was Jim from Jersey Beat who wrote the negative review (Hey Jim, watch your back!). The only trouble I ever had was when I wrote some stuff about a small contingent of neo-Nazi boneheads in Boston in the mid-80's and they threatened me at a show, but nothing came of it. Good thing. I haven't been in a fight in 16 years, except when my ex-partner, in a record store I co-owned, took a swing at me a few years ago! Thanks for the interview. Now for the shameless plug! The latest issue of Suburban Voice is #41 and it's the 15th anniversary issue. It's 148 pages and includes a 33 track CD of mostly out of print/unreleased/rare punk and hardcore material from 1980 to 1997. It's available for \$6 ppd in North America, \$8 ppd overseas. You can also e-mail or write me for complete mailorder information. Also, if Baz from Heresy/Ripcord is reading this, or if anyone knows his whereabouts, I'd love to hear from him. SUBURBAN VOICE PO Box 2746 Lynn, MA 01903 e-mail: alellen@shore.net. Brian Grand Theft Audio, 501 Glenoaks Blvd. Ste. 313, Glendale, CA 91202.



Punk is confrontational. I just got back from touring the West Coast with Bread and Circuits- a band I play drums in, Seein' Red (Holland), Yaphett Kotto, and Former Members of Alfonsin. About

fifteen people traveled in 4 different vans/cars. A few weeks before we left for tour, a good friend of mine from San Diego committed suicide. I did not want to go on tour. I did not want to do anything that had to do with punk/hardcore music. Eric Allen was 23 years old when he took his life. This is not a column about him or about why he did what he did. I can say that going on tour was definitely a weird thing at first. I felt guilty for not having kept in touch with Eric as much as I had in the past. We were in two bands together (Eric played guitar for Struggle and Swing Kids). We were close. What the fuck happened?

I remember thinking about how most of our relationship was based on music. Although we knew each other from high school, most of the time we spent together was either on tour, practicing, and recording. Almost everything dealt with music. Is this how I want to base my relationships with my band members? With the other folks on this last tour? Just what are "the kids" about? While on tour, I found myself trying to connect with folks on other levels other than music. I remember when Eric and I used to go to protests together. He was a working class kid who hated this country but could only express himself through his music. I think Eric related with many of the same problems that other kids in San Diego, CA have dealt with: going from a highly political punk/hardcore scene in the early 90's to a tight pants/fashion meaningless, apolitical scene.

Touring with people like Olav, Paul, and Jos from Seein' Red (Holland), definitely encouraged me to continue to be an activist and continue to play and be part of a larger punk/hardcore "community." These are some old cats! Having been active in anti-Fascist movements in Europe, Olav, Paul, and Jos talked about many different political activities throughout their shows. This is inspiring. I haven't seen many bands talk about politics as much as them lately. And not just any politics, but specifically communist ideology.

One of the things that influenced my interest in communism at age 14 was how confrontational it was to the status quo. My high school teachers hated whenever I talked about how capitalism was fucked up and that in fact, there was an alternative to that sort of system. I still believe this. I also believe that art and culture is a powerful weapon for social change but that alone will not overthrow capitalism and imperialism worldwide. We need more than just punk rock shows, zines like these (MRR), and even punk benefits for social causes.

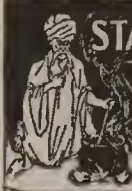
Throughout the tour, I was able to

talk to many different people who wanted information on a video I had been showing. The video, "New World Border," a 36-minute documentary I helped make with Casey Peek, deals with the militarization of the U.S.-Mexico border and how border activists have been fighting back. This was a good way of getting people hooked up to local organizations who are doing work around issues facing immigrants and refugees. It felt good to have other people like Jos promote music and politics. Loud in-your-face-music and words about resistance.

A friend from Santa Barbara told me that she liked our music but that she especially appreciated what we had to say in between songs. She said that we were inspirational. This meant a lot to me since a few weeks earlier I was really questioning my involvement in hardcore. Sometimes I feel like we forget that our band members, our friends, whoever; we forget that we as people need others at times. Eric was not in a band, he was no longer straight edge, he no longer went to shows, but did that mean that he was no longer important? I'm not saying people did not try and help him, but, I guess I feel that outside of talking about what new records or what new bands to check out; the punk/hardcore "scene" has become centered around music.

Going on this tour/trip reminded me a lot about why I got into punk/politics in Jr. High School. I know this is a short and weird column but many things recently made me think about why I do what I do in the hardcore scene. Thanks to everyone who shared their homes, food, and most importantly their thoughts.

STARTLING DISCLOSURES



DR. DANTE

**Personal
Magnetism**

Hypnotism, Will
Power, Nerve
Force--Dad It
What You Will

(Reading time: 30 seconds (before losing interest and moving to next column))

And now (as though I hadn't problems enough) comes a man accusing me (although not directly) of rather constant self-promotion given my privileged (insert throat clearing onomatopoeia (hey, I almost spelled "onomatopoeia" right on the first try! Ain't I fucking grand!) along the lines of "hmmk, hmmk" here) position at this fine (well tol'able, at any rate) periodical which no one seems asinine enough to take seriously although many assume that everyone else is dumb

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enough so to do.

Said party of the first part being upset at aspersions I had cast on his cornrocket (speaking of which, does anyone know the details of the free lunch for life at Casa Sanchez with every Cornrocket Kid tattoo deal? Just wondering.) Spanish castle pipe dream of Record Business-dom by way of illustrating a sorely needed lesson to many impressionable youngsters who will probably nonetheless go ahead and overextend themselves in the Indie Record Sweepstakes.

And so, yes, I do indeed put out records (were I to actually be so tacky as to engage in shameless self-promotion I would mention (actually, I would trumpet, often) the Repent family of "labels"), sir. Not surprisingly, I tend to hold in esteem the bands whose music I've put out in one or another form; after all, I put out records that I think should exist (for whatever cockamamie reason). That's why I do it, motherfucking saint that I am; not for money (what with a good number of red ink releases, distributors stiffing me, not to mention [though I am] other distributors paying late enough that the time value I lose in my so called "investment" (in the sense that lighting cigars with hundred dollars bills could be considered an "investment") makes even some of the black ink releases less financially rewarding than a 12 month high-interest CD, it would take an even greater idiot than me to do it for the money), not for the prestige of having a pissapenny operation which I could pretend was some sort of real business or even being associated with the cool and happening bands (my preference is for putting out ground breaking material that would otherwise not see the light of day (I must say with due modesty and not a bit of SHAMELESS SELF-PROMOTION - I reckon not!), such as the first records by Loli & the Chones, the Titans (OK, they'd had space on comps by the time I put their single out), Showman and the Thunderous Staccato, and the Have-Nots (but anon; this is not the advertisement, which appears elsewhere this issue, and I would not wish to break my oath against SHAMELESS SELF-PROMOTION)), although I tend to regard them as cool and happening and at times others share (or come to share) my view.

But even more satisfying (in my Miltonic justification) to me is putting out the likes of the transcendently stupid straight to Loserville gunk such as the Galactic Blasters EP and the Vulcaneers LP (sales of both suffering from NASA cutbacks, no doubt, but that's just a couple more boxes I'll have when future collector geeks offer to drop big

wads of Intergalcti-cred Units), despite both of the aforementioned breaking up on the verge of its release and thusly guaranteeing a lack of financial satisfaction. Interestingly enough (if not, I'm afraid it will have to do), the Vulcaneers LP is the most flagrant case of shameless self-promotion in which I've engaged (and fat lot of good it did) but one of which I regard myself as nonculpable.

Among the many impish (shameless self-promotion?) tricks of beloved former leader Tim Yo (uneulogized at his request) was his repeatedly assigning me to review records which I had, myself, put out (as well as suggesting that I give space in this column to a record on which I appeared). "Tim," I would object, "I'd feel ever so tacky doing this." The basic thrust of his reply was generally that I should believe in what I produce strongly enough to be unconcerned with how foolish I might appear for having to stoop to S.S.P., which is a point of view that certainly has merit but nonetheless did not dissuade me from exchanging assignments with another reviewer.

Came the day that I found myself assigned to review the Vulcaneers LP, I also received an angry letter from the fan of an extremely lame instrumental group who considered me too musically ignorant to be worthy of reviewing records, as I failed to mention the pedigree of the members of that extremely lame instrumental group (bringing to mind the story of Oscar Levant's conversation with some Hollywood mogul after the screening of a film produced by the mogul, paraphrased thusly; MOGUL: What did you think? LEVANT: I think it stinks. MOGUL: Who are you to think it stinks? LEVANT: Who do I have to be to think it stinks?).

Angry letters along the lines of "You said that our record, which we recorded, produced and put out ourselves (D.I.Y.), was lame. This is wrong. Our record, which we recorded, produced and put out ourselves (D.I.Y.) is great. Please rectify your error." are an accustomed hazard hereabouts, but there was something annoying enough about that minuscule missive to get my goat to rise to the challenge of ego-overcoming.

I'm not certain that the band or the record were necessarily well-served by a review in which I spouted off why I had put out the record and contrasting it to the evil forces of naboobbery with which I felt at war, but I felt as though I had to prove something (although it's no doubt obvious that I've never been certain just what).

And that's the story of how I have used my position in the many-tentacled cabal that is MRR to further my own

Freemasonic ambitions (next stop; the White House). I am hoping that my confession in this shameful affair will undercut any attempts to make me look bad and cry.

Speaking of making me cry, I would like to plug the zine Deviated Prevert (8033 Sunset Blvd, Suite #982; Hollywood, CA 90046), which is not only informative but highly entertaining, especially the tale of video rental shop drudgery that is on a level with Cometbus. It also has a smartly delicious interview with Mr. Eric Oblivian!

Gxis la!

STRANGE OPZE
C-O-U-N-T-D-O-W-N
TO THE MILLENNIUM
John J. Kohut

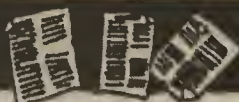
A New Mexico man pleaded no contest to charges that he swindled \$15,000 out of 12 people by selling them "California Red Superworms" which he claimed ate nuclear waste. He sold the worms for \$500 for 4 pounds. The promotional brochure enticed buyers into the "easier job ever!" That being the use of the worms as breeders to grow more worms that in the future the buyers could in turn sell to the United States government for use at the government's nuclear waste repository near Carlsbad, New Mexico.

The St. Joseph Catholic Cemetery in Muskogee, Oklahoma, used a wrecker to remove a 2,000-pound 5-foot-tall headstone from the burial plot of "Diamond" Dayne Henry because a priest objected to the marker's engravings of silhouettes of naked women, tumbling dice and a royal flush poker hand, along with the inscription, "This Is the Only Game I Didn't Win. I Did It My Way." Henry is still alive and living in Brazil where he is a fugitive from federal tax evasion charges. He said that he would take legal action to have the stone returned.

Two Illinois men using firecrackers to fish in Fox Lake, accidentally sunk their boat. One man had thrown an M-250 firecracker (equivalent to a quarter-stick of dynamite) into the lake to kill fish when a wind gust blew their 14-foot aluminum boat over the firecracker. The blast punched a hole in the boat's bottom, sinking it. One of the two men drowned in the incident.

In June a 47-year-old Kentucky man was shot in the head by his best friend after asking the friend to shoot a can of beer off of the top of his head. Police said that the

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two had been drinking prior to the incident which took place in a parking lot. The friend was charged with felony assault.

The mayor of Parana, Brazil, Elcio Berti, is giving away the male impotency drug Viagra in an attempt to boost the town's population and make it eligible for more federal aid.

Police in Potsdam, Germany, discovered the preserved dead body of a man found sitting in a chair in front of his television set. The man, dead for four years, lived in the attic apartment of an unoccupied house and was never reported missing. Police said he died of natural causes.

In June Israel agreed to exchange 75 Lebanese prisoners for the corpse of an Israeli soldier killed in south Lebanon. The pro-Syrian militia reportedly held part of the soldier's body while the rest was being held by the rival Lebanese Shi'ite militia Hezbollah. Israel was also reportedly returning 40 Lebanese corpses as part of the deal.

Thomas Thompson, 43, convicted rapist and murderer, was executed by lethal injection in San Quentin in July. For his last meal Thompson ordered Alaskan king crab legs with melted butter, spinach salad, pork fried rice, pork ribs, chocolate sundae and Coke.

A shooting at a California county fair in July that injured eight people started when two men got into a fight over a prize at a carnival game. The two simultaneously won a game requiring them to toss a miniature basketball through a small hoop. Each man demanded the plush Tweety Bird doll prize of which there was only one. One man pulled a gun and started shooting.

According to Discovery magazine, a girlfriend of New Age guru Frederick Lenz, said that he killed himself in April because he could not get over the 1996 death of his favorite pet dog Vayu, a Scottish terrier. Lenz planned the suicide weeks in advance, hoarded Valium tablets and on the appointed day fed the drug to his two remaining dogs, took 150 himself and gave 50 to his girlfriend. He also put Vayu's dog collar around his neck. The two then jumped into the water off his Long Island estate but the girlfriend washed ashore and survived. Three members of Wernher von Braun's original German rocket team, Max Nowak, 89, and Albert Schuler, 83, both of Huntsville, Alabama, and Heinrich Paetz, 88, of Grant, Alabama, died during the second week of July in Alabama. Nowak died Tuesday the 7th, Paetz died Thursday the 9th and Schuler died Friday the 10th, all three of natural causes. The three men worked with von Braun in Germany to develop the V-1 and V-2

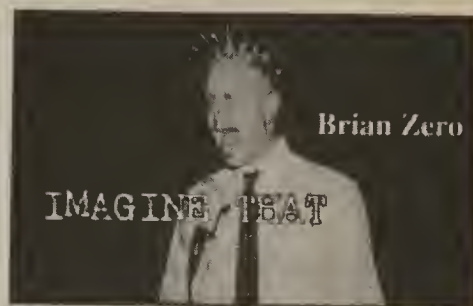
rockets during World War II and after the war worked in the United States for the Army, developing the U.S. rocket program, and later for NASA.

Animal control officers raided a house in Poquoson, Virginia, in July and rescued 97 animals living inside. Animal control officers charged a 59-year-old man with animal cruelty charges. Floors of the two-story house were rotted through with urine and covered with feces. The count of animals was 4 chickens, 23 rabbits, 37 dogs, 25 puppies, 7 cats and one rooster. Grandpa Al Lewis, famous for his performance as "Grandpa Munster" on the 1960s television show "The Munsters," is running for governor of New York state this year as the nominee of the Green Party. The group originally wanted Lewis's name to appear on the ballot as "Al Grandpa Munster Lewis" but that exceeded state law allowing only names shorter than 15 letters.

A Rhode Island man was sentenced to 40 years in prison for shooting his neighbor three times with a shotgun in a dispute over a hedge. The two men, friends from childhood, were lifelong neighbors who both gardened, sometimes together. However, their friendship ended two years prior to the 1994 killing when the shooter snipped the victim's hedge without permission. In the 1994 incident, according to the prosecutor, "Ron [the victim] went out to work on the hedges, and he [the killer] apparently wasn't too happy about that."

A robbery of a Payless shoe store in Costa Mesa, California in June went wrong from the beginning. The 26-year-old robber handed a clerk a note reading, "Put the money in the bag" with the word "bag" crossed out and the word "box" written next to it. The clerk put \$75 in the box and triggered a silent alarm. When the robber saw police outside the store he tied up the clerk and dialed 911 claiming to be a customer in the store and a witness to the robbery. He dialed 911 a second time minutes later to say that he was the robber, he had a gun, and he wanted to make a deal. Then, minutes later, he called police a third time to apologize, say that he did not have a gun, and that he wanted to surrender. Police later noted that the robber wore a bandana but apparently forgot to pull it up over his face.

Kohut's latest book, written with Roland Sweet, is *Dumb, Dumber, Dumbest*, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: *Strange Daze*, PO Box 25682, Washington, DC 20007.



Brian Zero

IMAGINE THAT

There is something strange about being in a car crash. When it happens, everything seems to slow down, the moment becoming frozen, apart from any sense of the movement of time. For me, the largest car accident that I have ever been involved in occurred in the summer of 1987; and in that frozen moment, I have found a metaphor for an even greater crash, the sort that occurs when one's ideals collide hard with reality's truth, where one road ends and another begins.

Just like everybody else, punks in the 1980's attached symbolic importance to their cars. Since being punk meant being highly visible, whatever one drove needed to attract attention. Perhaps nothing would have stood out more than a bright pink AMC Gremlin, but such a vehicle did not fit into the punk aesthetic of the time, an aesthetic which mixed the idea of being at war against society with various rebel imagery from popular culture. This produced clothing and behavior that could best be described as a blend of punk, the military, and Fonzi from *Happy Days*. At every show, people pledged their allegiance against the conformity of mainstream culture by wearing nearly identical uniforms, uniforms that seemed to be always based around leather jackets and combat boots. Naturally, in accordance with such battle fatigues, the vehicles we owned needed to be ready for combat; in short, tanks. Since we couldn't buy these, we had to settle for the next best thing, the 1960's road car, a highly effective killer.

When I first became involved in punk, the uniform meant little to me. I wore funky cloth pants, Chinese flaps, and an old denim jackets from the hippy days, complete with a smiling sun embroidered on the back. I was what people in the scene often referred to as a "peace punk."

As I stated in my last column, however, the 1980's were not a time of peace, and if you looked different from what society deemed "normal," you were thought of as the "the enemy": you were always under the threat of attack from a wide assortment of tyrants. In this type of atmosphere, I soon gravitated away from a less aggressive looking appear-

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ance and towards the more militant aesthetic of the scene. I wore my hair in blue liberty spikes, put studs all over my denim jacket, removed the hippie sun, and replaced my Chinese flaps with steel toe boots made from naugahyde. I became armored, and when the time arrived for me to buy a car, I found a real war machine.

My first car was a white 1968 four door Chrysler "New Port." Besides being a monster, a vehicle that other people would steer clear of on the freeway, it was my ticket to freedom. Because of it, I could drive to Sacramento City College to take classes, drive away from the troubles at home in Davis when needed, and drive to surrounding cities to make contact with other members of the punk scene. Unfortunately, the mobility provided by the car also helped me to drive myself into a world of trouble.

Of all the villains in my life at that time, none seemed more pronounced than the Sacramento Skinheads, or the "Sactos" [pronounced, "Sack-toes"], a collection of avowed racists and assorted oddballs who prowled around the area looking for people to victimize, typically punk rockers. Most of their activities centered around petty assaults and such thuggery as forcing punks to give up their Doc Martins, boots the Sactos said only belonged on skinheads. Some times, though, when they gathered together in groups and drank heavily, they could be truly dangerous, capable of beating people up with bats, chains, and pipes.

One night, early in 1987, while handing out flyers in Sacramento for a show I was doing in Davis, I was attacked by a group of five intoxicated Sactos. They tried their best to beat the crap out of me, apparently angry about my blue hair, but were too drunk to be effective in this task. One of them, an individual who went by the name of "James No Class," a marine corps reservist who wore a Hitler mustache, succeeded in punching my friend Jason Rosenberg in the face a bunch of times. Jason, about half the size of James, had made the mistake of trying to talk the skinheads away from their act of violence. As a result, Jason came out of the whole ordeal much worse off than I did: James wore lots of heavy rings on his knuckles. Since I was fighting back, the Sactos didn't really know what to do. One of them pulled out a knife and stumbled towards me, intent on planting it in my ribs, but he was stopped by the appearance of Glen, a street kid who I knew. Being on friendly terms with the Sactos, Glen somehow managed to call them off, at least long enough for me to escape.

On my way home, I vowed to myself that I would never let another one of

my friends come to harm at the hands of these thugs. I declared war, putting my ideas of pacifism to rest. I still abhorred violence, but as much as I detested fighting, I hated the Sactos more. They became my enemy, their faces combining into a collective portrait of everything I detested about our species, a portrait I wanted to see chucked into an oven and forever burned off the face of the planet. I sought vengeance against them. I drove to Sacramento, found one of the Sactos who had engaged in the aforementioned incident, and beat him up. I also started carrying weapons, a butterfly knife that proved more entertaining than a yo-yo, and a Philippines police baton, a strange device which telescoped with a flick of the wrist from a small metal cylinder into a mace.

One hot summer night of the same year, a friend came to me looking for help. His name was George, and he told me that a bunch of Sactos had beaten up his girlfriend, stealing her Doc Martins. George wanted to find those who were responsible and get the boots back, which really meant that he needed my help in brawling with the skinheads.

The two of us spent the next day driving my Chrysler around Roseville, a nasty suburb of Sacramento, with a car load of young, angry punk rockers. We had no luck in finding what we were after, but a message had been conveyed to us that the Sactos we were looking for would be gathered in the evening at a place called San Juan park.

Even with my judgment clouded, red lights had begun to spin in my mind. Nonetheless, I went back to Roseville; I went to San Juan park that night, meeting George and his motley assortment of punk kids there. While these kids entered the park, George and I talked about calling the whole thing off. We finally recognized the lack of wisdom we had employed, but by then it was too late: all hell broke loose.

We watched in horror as our group came running from the park with what looked like every skinhead in existence on their tail: later CHP estimates of the incident stated that between 35-50 skinheads were involved. Apparently, the Sactos had set the whole thing up, calling reinforcements in from places like Grass Valley and Oroville, all in the name of stomping punk rock ass. What happened instead would come to be known in local lore as the "Blood Bash."

After seeing the army of skinheads chasing our group, George and I jumped into my Chrysler. Almost immediately, the car was full of punk refugees fleeing from their impending destruction. Behind my car lay a dead end. In front of it,

a platoon's worth of club wielding skinheads, stampeding straight towards us. With no way out, I stepped on the gas and drove right through them.

While the more intelligent Sactos bolted when they saw my car careening towards them, some stood in the open, defiantly hurling their weapons. One of them, a massive ogre, charged straight at the hood of my car, waving a baseball bat over his head. I heard later that he was their leader, and perhaps for this reason he wanted to impress the others with his foolhardy bravery. My car hit him hard, and it was either his body or his bat that cracked my windshield, making it difficult to see. Thumps on one side of the Chrysler seemed to indicate that I hit another Sacto, but I couldn't tell anymore. Then someone fell under my left wheel, and I could feel the car roll over them. Even with the adrenaline rush, I knew that whoever I hit this time must be seriously hurt.

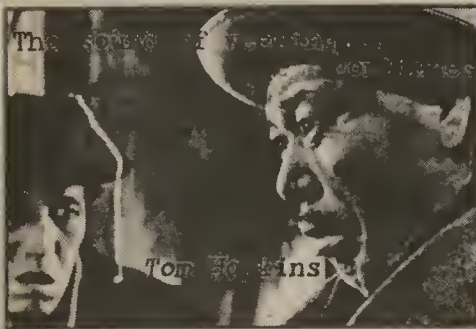
Soon enough, I was being chased through Sacramento by five cop cars, their lights blazing, their sirens howling behind us. I drove down a dead end, and the chase was over. I collided with three cars, a tree, and finally a house, before the Chrysler lost its momentum. The force of the impact had torn the tires off, blanketing the area in ghastly smoke. Then the police were upon us, their guns drawn, yelling at us to come out of the car or they would start shooting. Everybody filed out as quick as they could, everybody but me. I decided to try to commit suicide. I knew enough about prison to realize that it was no place for an 18 year old punk rocker. I tried to stab myself with my butterfly knife, but the thing was nearly as dull as a spoon.

The police pulled me from my dead car and threw me on the ground. I stared up at the gathering people from the neighborhood. They stood around in a circle, watching me, their live news broadcast for the evening. A man emerged from the house I had run into, and he started screaming about his damaged porch. The police almost had to arrest him as well. As for me, I was placed in a special police car where an officer told me that one of the people I had run over had been with George's group, a 16 year old girl named Tammy. The officer told me that she would likely die, and I thought how much better it would have been to carry a cyanide tablet around rather than a butterfly knife; but the battle wasn't over yet, it had only begun, and I was taken away to a hell-hole called Sacramento County Jail.

Next time: behind bars...

Brian Zero, PO Box 4842, Santa Rosa, CA. 95402-4842

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Over the past few months I've been requesting those who do distros with emo releases to send in catalogs so that I might inform you, the reader, of their existence. I think the response was pretty good. I haven't ordered from any of these labels so I can't vouch for their services; you know the drill. Oh, I'd recommend sending a buck for each catalog. **Tunnel Tone**, 9 Darius Court, Dix Hills, NY 11746 (about 20 items, good range from second wave emo to present day). **Spine Punch**, 46 Oberholtzer Rd., Bechtelsville, PA 19505 (small selection, most of it from the PA area). **We Bite**, Gonninger Str. 3, D-72793 Pfullingen, GERMANY (huge selection, though the emo choices are rather sparse). **Rebound Records**, 17019 Evergreen Elm Way, Houston, TX 77059 (well rounded selection of punk, with the emo stuff leaning towards the midwest indy rock style). **Stonehenge**, 81 Rue Des Chaises, 45140 Saint Jean De La Ruelle, FRANCE (excellent selection of releases run by Christophe of the equally excellent Stonehenge label). **Tavis Zine Distro**, PO Box 8183, Victoria, B.C., V8W 3R8, CANADA (bunch of zines, some emo, some not). **Diminutive**, same address as above. (over 50 items, broad spectrum with a lot of Canadian emo and emo violence). **X Mist**, Postfach 1545, 72195 Nagold, GERMANY (hundreds of items from all the punk branches, not at all shabby with the emo available, plus they sell motherfuckin' DEEP WOUND t-shirts!!!). **Bottleneckk**, PO Box 11794, Berkeley, CA, 94712-2794 (great all around selection with well over 500 items, has a number of exclusive deals with some pretty interesting emo labels of the moment). Enjoy!

Just like the Crumb character, Hydra Head Records just keeps on truckin' with a slew of new releases this month. First up is a split EP with COALESCE and BOY SETS FIRE, with each band covering the other's song. While I was less than impressed with the same schtick on the Second Nature GET UP KIDS/COALESCE ep, it works pretty well here. The success is due to the improvement the other band's songs work on the band doing the cover. COALESCE has never

really had much to recommend themselves, but the post hardcore songs of BOY SETS FIRE forces them to open up their sound a lot. When doing their own songs BOY SETS FIRE fucking suck, due to the miserable vocals. But here, covering the metalish COALESCE, BOY SETS FIRE doesn't give the vocalist as much of a chance to start his whiny singing.

The DROWNINGMAN "Busy Signal At The Suicide Hotline" CD is the prescription for those who've been listening to a bit too much of the midwestern indy rock. Full out blasting hardcore with a lot of crunch and some guitar octave play. Fuckin' loud, but not in a metal way. Why in the column? There are some emo parts but in a slightly newer way, instead of the soft parts with the traditional singing before screaming, they slip into cool bass led grooves and spoken parts. This is much better than the EP and methinks I'll be hunting down the LP version.

Finally, the much anticipated BOTCH full length, here in CD form. "American Nervoso" isn't quite as blurred as their EP on Phyte, but the tightening up here doesn't weaken their northwest emo violence at all. They hit everything hard and loud, unfortunately things get a bit too metal. It's mainly in the form of metal crunch and drum action, but nothing too overboard, and none of the dumb posturing as say, KISS IT GOODBYE. Send all inquiries for above releases to: Hydra Head, PO Box 990248, Boston, MA 02199

Amazing record of the month award goes to SOLANKI for their "Buzz or Howl Under The Influence Of Leeds 6" 10". This record is the MINUTEMEN and the BIG BOYS playing your backyard BBQ and skate jam. This record is fun. (Flat Earth, PO Box 169, Bradford, BD7 1YS, ENGLAND)

If you wanted HOT WATER MUSIC to be more direct and less melodramatic I think PANTHRO U.K. UNITED 13's LP may be your best bet. This is a pretty well rounded band, with vocals mashed together with equal parts FUEL, JOY DIVISION, and something a bit sweeter. Melodic tunes that go from a bit drawn out and moody to slightly upbeat and still somewhat drawn out. Big two guitar sound. (\$7 ppd, No Idea, PO Box 14636, Gainesville, FL 32604-4636)

After two pretty lame EPs I was convinced that the AMBER INN LP was something I wouldn't be spending any scratch on. Folks kept telling me that the LP was much better, more focused and less spacey. Well, several months after its release a copy has made it my way, and I'm impressed. Some of the songs are really harsh and in your face full of speed and hooks. Others slow down and open

up but don't start wandering away, keeping good strong, rhythmic backbones. No complaints, a solid listen by all accounts, folks. (Ebullition, PO Box 680, Goleta, CA 93116)

I'd been wondering about the BEHIND CLOSED DOORS 12" for a while, seeing as it is on Vermin Scum, a label whose earlier releases I love but whose more recent stuff has been a bit limp. This kicks ass. Hard hitting bass and guitar pummel through bits that are reminiscent of early UOA and ANTIOCH ARROW but much more controlled. The sudden slow downs to soft parts are a bit cliché but work well with the whole sound regardless. The insert suggests that you can play this one sided 12" at 45 or 33, but you'd have to have a hole in your head to want to listen to it at 33. (Vermin Scum, PO Box 2202, Baltimore, MD 21203-4202)

I can't do it. I just can't get past the vocals of GIVE UNTIL GONE. The CD is full of melodic, almost indyish tunes, with a fairly good tempo. The vocals are sung out in this rather annoying late 80's college rock way. No thanks. (Dim Mak, PO Box 14041, Santa Barbara, CA 93107)

Yeah, yeah, yeah, so the ATOM & HIS PACKAGE "A Society Of People Named Elihu" CD has been out forever. I'm just now getting around to reviewing the promo that got sent in. As with past releases, you've got this witty nerd type ripping off hardcore, top 40, and more with only a sequencer providing the music. One of the best concept bands to come around in a while, surely better than the MAKE UP. (Mountain, PO Box 220320, Greenpoint PO, Brooklyn, NY 11222-9997)

More stuff from SONG OF ZARATHUSTRA whose EP was in here a few months back, this time a split with Canadians SPREAD THE DISEASE. Along the same lines as the EP with their extremely tight, rhythm intense sound, with the full out screamed vocals that luckily pay attention to what the music is doing. Solid stuff, even if the production of the recording is a bit off. SPREAD THE DISEASE kicked me in the throat with their own pleasant brutality. Metal madness in the drum department and some weird buzzing guitar smash away only to ease into an empty space where they let the bass and vocals fake you out with the soft touch before lurching back into the hurricane. (Witching Hour, PO Box 30287, Indianapolis, IN 46230)

Speaking of SONGS OF ZARATHUSTRA, I'm told that they have no drummer at the moment and several songs waiting to go on vinyl and if you are interested in moving to Iowa then maybe you should call (712) 239 5568.

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I heard a few songs of the new KURT LP which is still in the works. Sounds as good as their last LP if not better due to the vocals being a bit more upfront. Still the same driving, slightly intricate moody tunes.

For quite some time the HONEYWELL LP has been out of print and on quite a few want lists. Those who never had a chance to hear the vacuum cleaner screamo-core of this awesome band can get a copy from those Florida grave robbers Kurt and Jason. Too bad the covers look like someone pooped on a LP sleeve and attempted to fingerprint a reproduction of the original. (PO Box 14223, Gainesville, FL 32604)

Word on the street is that three of the HONEYWELL folks are in a new band called VOLUME 11 in the spastic screamo vein, not in the LOS CINCO style, and an LP is in the works.

HARRIET THE SPY are on tour at the moment, through the U.S., Canada, and Europe. They have a one-sided tour single with them which you should grab because not only is it limited to 400, but it is refreshingly raw and underproduced. Cool repetitive guitar in the background of a drum and bass march and somewhat whine/drone vocals. It's on Troubleman who have supposedly put out a HATED EP.

Can I say something nice about BRAID? Keep in mind, that they are fairly responsible for encouraging the midwest emo scene to bloom into the indy rock quagmire it is today. And sure, this LP "The Age Of Octeen" has some downright pretty parts and a guitar-lite approach at times which I wish people would be avoiding more often. But, BRAID succeeds in the same way that PROMISE RING does (though not as well) because they are able to pull things together and start to almost rock n' roll, or at least get one dancing. Why is it that the copycat bands forget this aspect of the midwest emo sound and just drone on and on in the fucking wimp zone?? (Mud Records, 905 S. Lynn, Urbana, IL 61801-5205)

If you're touring through New Orleans you should drop Daniel a note at 1805 Robert St., N.O., LA 70115.

Two zines for you. The first is a split between *Eloquence* and *Wellfair*. Both are sort of on the personal tip with journal entry bits. *Wellfair* focuses on travels through Europe and *Eloquence* is a bit more music oriented. (A. Baumgartner-str. 44/A1/015, 1230 Vienna, AUSTRIA) The other is a bit old and was under a pile of stuff on my table, whoops. It's the final issue of *Alien* and smacks emo around pretty well. Check it out if you think you can take it sensitive boy. (\$1 and a stamp,

PO Box 11752, Portland, OR 97211)

You know what, I think that's enough for now. Please keep sending stuff in as I ain't got the bucks to keep as current as I'd like. I can be reached at 1950 McAllister #1, S.F., CA 94115. also hopkth00@usfca.edu. Take it easy.



NATHAN BERG

Here's the final installment of my columns on technology. I apologize for how boring they've gotten. They sounded like a good idea at the time. Oh well, like I said, it's the last one so don't worry.

FEELING BETTER?

The advances of the medical world in the last century are too numerous to count. I've mentioned that I had knee surgery last year (and I should probably shut up about it pretty soon) and I think I've even mentioned my bout with food poisoning (Domino's Pizza was the last thing I ate before my hospitalization. That seems fitting.). So, I got to spend some heavy duty time in the hospital (and received my first enema). It reaffirmed my belief that the medical industry is completely fucked.

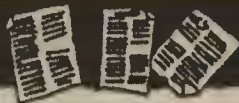
Hospitals have some pretty wacky toys these days. They can even do some amazing things with them. But who do you think foots the bill for these toys? Yeah, we do. It's to the point where a quick check-up with the doctor will cost almost \$200. And that's at the non-profit hospitals—I won't even get into HMO's and big, profit-hungry chain hospitals like Columbia/MCA (at least not in this column). Yet, for some reason, we still debate whether or not a national health care plan is a good idea. Hmmm, that's a toughie.

Besides the fancy machines, the medical industry mostly uses new technologies for research. This research is then used to create all kinds of new medicines for us to ingest. Look at this new Viagra pill. Obviously, there are many large problems facing this world, but I certainly don't think a lack of hard-ons is one of them. (I must point out a quick hypocrisy here. If I wasn't able to have sex, I'd be pissin' and moaning about 'finding a cure' too. Actually, I'd probably be pissin' more and moaning less. hee hee.) What I'm getting at is that there's more important things to tend to—like a

cure for AIDS or cancer maybe. But when is the last time you heard of a "cure" for anything? (No, the band doesn't count.) Sure, you still hear the word a lot, but it isn't applied the way it should be. Even Viagra isn't a "cure" for impotence; it's a treatment. If you want a stiffy, you have to keep taking the pills. AIDS and cancer are dealt with the same way. You can take a mixture of certain pills, injections and radiation blasts that will make you feel better temporarily (maybe), but the disease doesn't go away. But, whadda ya know, medical companies turn a hefty profit this way. Let's face it, a flat-out cure for cancer wouldn't exactly be a money-making endeavor, and if it doesn't turn a profit or create jobs, what the hell good is it? Sure, many of these treatments have been very useful for people living with serious illnesses. I'm not trying to deny that. The point I'm trying to make is that medical companies often research ways to treat illnesses in lieu of finding real cures because they'll make more money that way.

And while I'm on the subject, let's talk about society's fascination with fix-its. Medical researchers can sell products by convincing you that you have a medical problem or physical deformity that doesn't exist (or exists only because they say it does). ADD (Attention Deficit Disorder) is a perfect example. Some people are hyper, some are weird (go ahead and lump me into both of those categories). That's just the way it is. But these days, you can't just be hyper (or talkative, or whatever). Now, you'll get diagnosed with ADD and you can buy ritalin (or countless other psychiatric drugs) and take care of your "problem." Prozac works this way too. We have a large number of depressed people on this planet. Could it be because there's a huge number of us working ourselves mad just to squeak by? Could it be because we have a large chunk of society trying to mold themselves after the celebrities they're taught to worship? Could it be because once-friendly people have been taught to step on each other's backs to get ahead in this dog-eat-dog world? Nah, it's not any of those. If you're depressed, it's because you have a chemical imbalance. In a terribly real sense, we're feeding ourselves a pill to deal with all the problems we've created. I guess we can buy happiness after all. Think of how many medicines exist solely to fix minor imperfections on our bodies: Acne medication, cures for baldness, wart removers, etc. We're told that we have these imperfections and that we can get rid of them simply. Never ever are we reminded that, in the grand scheme of things, our little imperfections don't make a lick

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of difference. And they definitely never tell us that we can still be beautiful with them. (I keep saying "we" because I, too, am an honorary member of the Body Blemish Club. I have a wart on my right hand. It's not huge, but it's noticeable. Going to the doctor to get it removed would take all of 20 minutes and my insurance would probably cover it. However, I'm not going to get it done. I've had the thing for something like 12 years! I've grown accustomed to it. It doesn't get in my way or anything so I can't help but think that getting it removed is an issue of vanity. Yep, I have a wart and I'm proud of it!)

Finally, I wanted to mention that the technologies that we are using to create medicines could easily backfire on us. (Most of this paragraph will be based on my own experiences, not scientific evidence, so bear with me.) Here's how I see it. Our bodies have immune systems for a reason. They're supposed to ward off various illnesses and infections. The more you cram pills and the like down your throat to cure your stuffy nose, the less your immune system has to do. The less your immune system has to do, the more out of shape it'll be. So, if you deal with your symptoms by sweating them out, the less likely it'll be for them to return. For instance, when I used to get headaches, I would guzzle Advil. Then I came up with this stupid anti-medicine theory and decided I'd just treat them by bitching a lot. Guess what? I hardly ever get headaches anymore (unless it's a morning after a large consumption of wine, but that shouldn't count). I haven't taken an aspirin (or anything like it) in about 6 years. The only medicine I have taken in the last 6 years was some pain killers and anti-biotics for my post-op (I stopped taking my Vicatin about 2 days into my 10-day prescription. I was thinking it'd be cool to sit at home and pop pain killers, but those things sucked! I can't even see how Brett Favre got addicted.) I know quite a few people that get some minor symptom of anything (headaches, stuffy noses, sore throat, etc.) and they feel like they instantly have to take something for it. If you're one of those people, I suggest you give my theory a whirl. I mean, medicine companies are no different than any other corporations. They're going to try to sell you a lot of crap you don't need. (DISCLAIMER! My theory only applies to the little things, OK? You obviously aren't going to sweat off a broken arm or prostate cancer, you know?) I should probably also remind you that there are a plethora of herbal treatments that work pretty good.

IN ARM'S WAY.

Since the industrial age began, no

industry has had as many scary advances as weapons manufacturers. Stealth bombers, neutron bombs, machine guns, air-to-air missiles, tanks, land mines, grenades, "smart" bombs and nuclear submarines have all been developed over the last century. We're never going to go back. These weapons will be around forever (or until we destroy the planet with them). I'm none too happy about it, but Lockheed Martin is. Lockheed Martin, along with a few other defense contractor buddies like Northrup Grumman (who it may soon merge with) and Boeing, is paving the way towards a planet with an endless supply of weapons.

First, they use their vast amount of high-tech (mostly classified) knowledge to create a brand-new killing toy. They then showcase it on Capitol Hill who snatch it up with zeal. Then, a couple years later, they have Capitol Hill help them sell it to other countries who are lagging behind in new-weapons technologies. After that, the U.S. decides it needs to get ahead of the game again and gives them a new contract to create more killing toys. It's a very lucrative market.

But, PEOPLE ARE DYING! Not the suits who create and distribute these weapons, mind you. Their houses are far, far away from any sort of turmoil. No, it's people just like you and I that are catching Patriot missiles with their homes, eating the butts of machine guns, and playing doormat for tanks. Most of these people are struggling for freedom. Some have lived under oppression for generations and are trying to do something about it. And some simply have the misfortune of living under a dictator that doesn't kiss U.S. ass. (With land mines, some aren't doing anything more than walking to the market!)

I don't want people dying because of machines my tax dollars helped pay for. I hope you don't either. However, I'm fresh out of ideas on effective ways to promote disarmament. If you have any, please let the rest of us know. That is all.

THE FINISH LINES.

1. I went to the morethanmusic fest in Columbus a couple of weeks ago and it changed my life. Thanks go out to all of the cool people I met (and went with). Punk is still alive and well. (Actually, punk is cooler than I ever thought it could be!)

2. Nobody writes me anymore. Write me and chat about whatever (or order my zine for a buck—hint hint). My address is P.O. Box 504, Chippewa Falls, WI 54729.

3. Now that these stupid technologies rants are out of my system, I'm going to start writing about specific companies again. Stepping into the ring next month: WALMART! (That should be fun.)



So, I'm looking down and thinking hmmm, Seville? Eldorado? De Ville? No I'd say it's a Catera, which is really a Grand Am. My mom drives a Grand Am and people always say I'm just like my mother. Hey I'm ok with any comparison as long as it's not a Bronco or one of those fucking Neon cars that look like Kermit the frog after he got squashed by a Geo. I really wouldn't like to be compared to a Toyota or a Honda because they kind of remind me of Connie Chung's peepers.

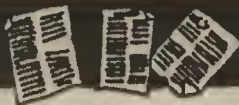
Ok, for the rest of you folks that are standing in the local bookstore/ record-store/ exboyfriendshouse that you're bugularizing to get your fuckings stuff back and only picking this up to find out what ridiculousness is in the gossip column this month, I will deliver. Ok, this is a little confusing but, Jason from JUST ADD WATER who happened to once be engaged to popular Boston scenester Maggie Lee, who currently happens to be engaged to the one and only vaginal car dealer of Green Bay... (pant pant gasp) Ok, yeah, Jason hooked up on tour with mech girl Monica (who happens to be some hot dish). Monica drove 5 hours to find out that he has the girth of a beer can. Sounds like this Toyota's gonna have to sue the car wash.

Todd from crappy NYC bar band (don't let the haircuts fool you folks) LES STITCHES got booted for doing Coke endorsements. I guess that's why he always does that shit with his face on stage.

Rob of the GOGO RAYS can twist his male protruding anatomy at least 5 times round. It's become a local attraction that has actually allowed him to lure cute 15 year olds home with him. Well except for the times when he lets it unwind and pees all over their knickers.

BLONDIE tried to do another reunion show. Debbie Harry in case you don't know, has to read all the lyrics off a teleprompter much like the late Frank Sinatra. The problem was that some lackey forgot to remove the Dictators lyrics after they played and poor Deb started singing about "beating up the kids from Spain" during Tide is High and let go with "Don't forget to wipe your ass" during Hanging on the Telephone. Chris Stein

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smoked some crack for the encore.

The drummer from the MIGRANES frequents Brown Town.

Ok, the best thing I heard this month is that Please Kill Me: The Uncensored Oral History of Punk is being made into a movie. So far Johnny Depp is to portray Dee Dee Ramone, Quentin Tarantino as Cheetah Chrome, John Turturro as Handsome Dick Manitoba, Tim Roth as Iggy Pop and John Goodman as Wayne County.

DOA went on tour. Yeah, it's something people would have to read in a rumor column. Someone may have actually attended one of the shows but you know, I stretch the truth a little sometimes.

The people who do those Research books were interviewed in Thrasher magazine. They sincerely apologized for implying that female ejaculate was pee in their Guide to Bodily Fluids book. They then declared that it is actually similar to transmission fluid from a Coupe Deville.

THE STRIKE (the modpunk communistband) from Chicago, well they used to be from Minneapolis but they got sick of that fucking gravel that they toss on the streets there and it gets stuck in your boots and blisters are a bitch during those long Minnesota winters. Anyhow, they started hanging out in this gay bar and met up with Tony from Victory Records. Guess what! After a couple of nights on the town they're suddenly got a record coming out. Yeah, they promised not to let the gay bar thing out if they get a good advance for recording... So they fucked over Johann's Face, no Johann wasn't at the bar it's a record label, and gave up their pink sickle embroidered socks so they can tour with ONE LIFE CREW.

Timmy V. of the LILLINGTON's faked his own death because his parents wouldn't let him go to Waterworld in Denver. I'm not sure if this was supposed to be a plug for the band or the theme park.

HOT WATER MUSIC broke up. Their black-eyed girlfriends all dumped them too. An unnamed MRR columnist from Minnesota won \$100 betting on the ponies. He then spent \$700 on a NECROS 7".

Another unnamed MRR columnist from New England was seen buying a penis enlarger at State Line Porn the night before he went to the prom with Donna F of THE DONNAS.

THE MISFITS got kicked off of Gefen. One step closer to going back to laying bricks it seems. Maybe cutting tile.

In more major label news, the bass player from 3rd EYE BLIND jumped on stage to moon GREEN DAY at some show in some place I never heard of and the

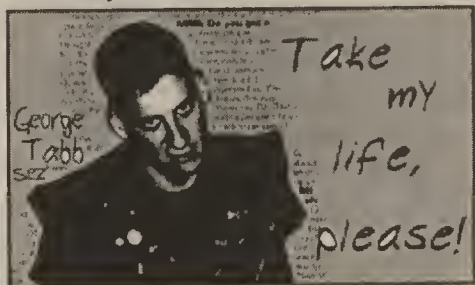
security dragged him backstage and shoved a plunger up his ass. (oh wait wrong story). Well, anyway, they ruffed him up and the poor little mooner decided to smack Mike from GREEN DAY on the back of the head with his Zima bottle. Mike went to the hospital for sour stomach (they should stop playing shows with free Zima) and a large head injury. GREEN DAY are suing the guy with the bottle, the bouncers and crappy tasting Zima.

I keep getting stuff about Brian from DROP DEAD. One thing was that he date raped a designated CAPATALIST CASUALTIES groupie in Japan or something. Either that or it was putting out a best of SlapAHam bootleg that contained a blank unmastered 7" record. I'm not sure which but supposedly his ass is grass when he gets to SF on August 8th.

THE DICTATORS were celebrity judges on VH-1's \$1.98 Beauty Contest 15 year reunion show.

FIFTEEN got back together and were gonna tour via wagon train. But the horsies complained about the smell.

Ok, that's all but remember girls, change your oil or your engine will seize and send me some more gossip so my mailbox isn't 100% guys in the air force trying to pick me up. heart Anne. Annerkey@msn.com



"I am the Antichrist," I yell at the top of my lungs, as sweat pours down my face, past the Sears headphones, and to the exercycle below. Images of The River Styx, Satan and me on a surfboard, riding through it all, dance in my mind.

"Are you okay?" my mom asks as she opens the door to my basement bedroom, which is completely devoid of light. A black hole. A black, sweaty, sticky hole. With me at the center, sucking in all the hate, anger, and confusion I can.

"I am the Antichrist, it's what I was meant to be, your God left me behind, and set my soul to be free," I yell along with Slayer, not hearing my mom at all.

"George," she yells, "you are singing in 'that' voice again. You sound like Kermit The Frog on steroids. You're scaring me!"

I kind of hear what she says as I stare at her silhouette against the kitchen light.

Sweat is pouring past my eyes, and I keep blinking, as I pedal faster and faster.

"George?" I see her mouth to me.

I pedaleven harder, feeling my sweat jacket stick to me like wet paper. From the kitchen light, I can see that I'm about to turn over the odometer on my second exercycle. Another thousand miles. Big fucking deal.

"George," I hear a male voice yell.

I look over, and through a sweaty haze see my mom, and step-dad, Nick, staring at me.

"I am the Antichrist, All love is lost, Insanity is what I am, Eternally my soul will rot," I scream.

I see Nick shrug his shoulders to my mom, and then turn to leave. Suddenly I hear a loud snapping sound, feel a sting against my ankle, watch in what appears to be slow motion as the weighted wheel in the front of the bike rolls forward on the floor, and then I topple over, yanking the headphones and stereo over on top of me.

"Are you okay?" my mom asks me as I lay flat on my back on floor, drenched, with my exercycle and stereo on my stomach. I think I detect a small smile on her face.

I look up at my exercycle. The belt had snapped, again, but this time the wheel had fallen off. This caused the bike to fall over and break the fork that holds the wheel in the front. Another bike down the toilet.

"You know Barbara," Nick then says to my mom, "I think maybe it's time he joined a gym. This is getting expensive. Let him destroy someone else's property."

"I am the Antichrist?" I manage to whisper as I push the stereo off my groin.

"Good idea, honey," my mom says, "he screams so much when he works out. And he sounds worse than Henry Rollins. He scares the neighbors."

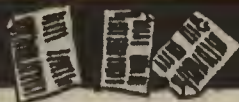
My mom was right. But I bet the gyms I joined wished she'd kept me in the basement.

I started working out when I was in my late teens. It wasn't like I was out to get in shape or anything. Actually, it was far from that. I was very happy with my beer and hamburger diet. So happy, in fact, that I'd gained twenty pounds my first quarter in college. Everything was going fine. Well, almost everything was going fine. Except for my colon. For some reason, that had stopped going all together.

"George," explained Dr. Axelrod, the college's in house doctor at the infirmary, "you just don't get it, do you?"

"Get what?" I asked the guy with the curly brown hair, and curly mustache. I had never really seen a curly mustache. It looked like he had pubic hair on his face. So I laughed.

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"What's so funny?" asked Dr. Crotch-Face.

I said nothing.

"Anyway," he continued, "you don't seem to understand that your system works as a whole. You must treat your entire body like a temple. Take care of it. Nourish it. Make it grow."

"It's growing fine," I said to him, rubbing my big beer gut.

"Look," he said, starting to get pissed, "what you need to do to make you pass stools again is to drink Metamucil, eat more fiber, and exercise daily."

"Pass stools?" I said, actually not understanding him. I pass stools all the time. Especially at the Orange & Brew, the campus beer joint. They had orange ones. And blue ones. Near the bar. Wow.

"Defecate," said Dr. Axelrod.

I looked at him with more confusion.

"Take a crap. Shit. Dump. Lay a log. Poop!" he yelled.

"Oh," I said, "that".

"Yeah, that," he explained, "if you don't cleanse your system, the toxins can build up and you can get sick. When is the last time you went?"

"Went where?" I asked.

He then explained to me that I should start getting into the habit of taking a dump. Either in the morning or evening. And to try the same time everyday. He also said I should exercise daily, eat more salads and less hamburgers, and drink Metamucil, which he gave me a canister of.

When I got back to my dorm, I tried the Metamucil. Bleech. I then jogged half a mile. And I had a salad for dinner.

The next morning, I sat on the toilet like Dr. Axelrod had told me to. Just to try to go.

Nothing.

I did the same routine for the following four days. Metamucil, jogging, and salads.

On the fifth day, as I sat upon the toilet, reading my roommate's Penthouse, I felt my stomach start to move. First a little. Then a lot. All of a sudden, I had cramps so bad I swear I was gonna give birth. I screamed for help, and lots of guys on my floor ran into the dorm bathroom.

"Arrgh," I yelled, in total pain, from stall number 2.

"What's the matter Tabb," I heard Rich, my next door neighbor ask me.

"I dunno. I think I'm gonna have a baby."

Suddenly my colon exploded, and I went like I never did before. It shot out like a cannon ball, and when it hit the water, it soaked my ass good. Then my butt made all sorts of farting noises, and I heard Rich, and the others, laugh and

laugh.

After that, they started calling me names I would rather not repeat.

The rest of my college days were spent drinking, fucking, playing punk rock and running. A lot of running. I got up to running ten miles a day. First I did it just to clear up my system, but soon I grew attached to it. It made me high. I mean, like totally wasted. After I'd run, sometimes I'd taste the alcohol I had a day earlier. But even if I didn't, I'd feel totally good. And happy. I think they call it "Runner's High". Whatever.

During that time, I also started doing weights at the school gym. I did bench presses, curls, and all that stuff. My girlfriend at that time was Natalie, and she started to workout with me. Soon, her muscles were bigger than mine, and she could literally beat the hell out of me. So I stopped with the weights. And stayed with the running. Soon Natalie was able to lap me when I ran. Women. But I stuck with it. Just for the high.

When I quit/got thrown out of college, I moved to New York. For good. I took the train up to Central Park to jog a few times, but that was lame. All these yuppies were up there, with their matching clothes, and attitudes. I'd show up in sweat pants and a Ramones t-shirt, and they'd stare at me like I didn't belong. And I didn't. Plus, I hated riding the train home all sweaty. I like to be clean.

So I started to jog around Washington Square Park. At first, during the day. But there were too many people. Tourists, college students, punk rockers, drug dealers. They just kept getting in my way. So I began to jog later. Like early evening. Still too crowded. Then I went later, and later.

Soon I was jogging around Washington Square Park every night around two a.m. And that seemed to work. The only people out there were drug dealers and me. I'd run around the park, like ten or fifteen times, and the drug dealers at every corner would count my laps.

"That's five man," they'd yell, as I'd pass them and wave.

"That's ten, guy," they'd say, as I'd sweat and smile.

"Keep going," they'd cheer me on as I would get to around fifteen.

They were my biggest fans. Soon I got to know them by name. And they got to know me by name, too. Crazy White Boy.

Eventually, my knees and back gave out from high impact exercise. I started to jog around the park less and less, and the drug dealers began to miss me. Once, while walking past the park late at night, in my leather jacket, with a really cute girl on my arm, one of the drug dealers asked

me where I'd been.

"I fucked up my bones and shit," I said to the guy.

"Come on," he said to me, "I'll run with you around the park once for old times sake."

As we both jogged around the park, the other dealers cheered us on, as did my date, who was slightly confused. But then again, the girl was always slightly confused.

As we were running on the final stretch, to the arch, where I'd left my date, we broke out, and ran full force.

Suddenly I felt an arm grab my shoulder and yank me back. I looked over, and the other arm had grabbed the drug dealer.

And attached to those arms was a cop. A big cop.

I spent the next half hour explaining that I enjoyed running around the city in my leather and jeans. And that I didn't deal drugs.

That was my last run around that park.

"I dunno, George," explained Nick, as we looked at all the exercycles upstairs at Paragon, "are you really gonna ride the thing? They're damn expensive."

I explained to Nick that I would ride it, everyday, and it would be better for me than running. Also that I'd be at home, working out, instead of running around the park in the middle of the night. It would make my mom happier.

"You have a point there," he said, "but these things are just so much money."

"The healthier I am, the less doctor bills you'll have to pay," I said, trying to sell him on the idea of buying me this nice Italian exercycle. It was white, with green stripes, had an odometer, speedometer, and a big heavy wheel in front to give me lots of resistance.

"But couldn't you just bike around the city like me?" he asked.

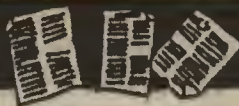
I explained to him that with my luck, I'd be run over by a truck within days. He knew I was right.

"So you are gonna really use the thing?" he asked.

I told him I would.

Over the next eight months, use the thing I did. For about forty minutes to an hour a day. I'd turn off all the lights in my room, pull the shutters closed on the windows, put on a Slayer, Metallica, Black Flag, Ramones, Angry Samoans, F.Y.P., Dick Army or some other hard band's album on my Sears stereo, plug in the headphones, dress in my sweats and sweat jacket, and then workout like crazy. As I did so, I'd scream along with the music. As loud as I could. For some reason, it helped me work out harder. And better. I

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got to release all that aggression I had stored up inside of me. As I'd pedal away, screaming, I'd think how I hated my life, and the world, in general.

Nine months later, Nick and I found ourselves back at Paragon. My nice Italian bike had collapsed, and was unrepairable. The belt had snapped more than once, and finally the pedals fell off, chain broke, and fork bent. But I'd turned over the odometer at least twice.

"George," said Nick, as the sales guy showed us all sorts of exercycles, "can we get you a cheaper one since you are gonna break it, anyway?"

I told him that'd be fine. Fuck the Italians.

A year later, which was longer than we all expected, the thing fell apart while listening to Slayer's "Show No Mercy" album. I was screaming along to the song, "Antichrist", and it just collapsed. It was then I joined my first gym.

"Joy Of Movement" was the name of the place. It was located on Lafayette, near Fourth Street, in New York City, and was a health club for ballerinas. Really. I joined there because my girlfriend at the time, Allison, took classes there and also worked out. They had a large weight room, with lots of exercycles, stair masters, and all that stuff. Plus, the girls there were hot. I mean, really hot. In their little leotards, flat ballet shoes, and pulled back hair. I swear, I walked around the place with an erection all the time.

When I first started to stay in shape there, I stuck to the exercycles. Then I figured out how to use the stair masters, and the Nordic-Track thing. I'd do there what I used to do at my house. Wear headphones and scream along to really aggressive songs. But at Joy Of Movement, it was light. So I'd always close my eyes.

Of course, everyone there thought I was nuts. Insane. Homicidal. After I'd get done working out, I'd open my eyes, and find everyone around me gone. When I'd exit the workout room, I'd see people start to trickle back in. Pussies.

One day, while screaming along to a Metallica song, one of the guys who worked there tapped me on the shoulder. He snapped me out of the trance I was in so I yelled at him.

"What the fuck do you want?" I said. I couldn't help it. My heart was beating a million beats per second, and my adrenaline was pouring out of my ears.

"Dude," he said, "Ride The Lightning rules. Flash before my eyes, now it's time to die!"

After working out, I talked to the guy. His name was Dennis, and soon we became great friends. Everyday, after I'd work out, we'd hang out on the fire-es-

cape, overlooking Fourth Street, and drink beer. It was great.

"You ever think of taking a class here?" asked Dennis, one day, as we were dropping spit bombs on people crossing the street from Tower Records.

"Nah," I said to Dennis, "that's for wimps".

"George," he said with all seriousness, "if you want pussy, that's where you'll get it. In those classes. They're full of pussy. Pussy to your left. Pussy to your right. Pussy in front of you. Pussy in back of you. Pussy-rama!"

It sounded good to me, so I asked Dennis what class to take. He told me any of them, because they were all filled with pussy. And gay guys. So I had no competition.

I chose Modern Dance. Don't ask me why. I'm not really sure. I think because it sounded easy, and the class description said lots of stretching. I figured I get to see a lot, watching chicks do splits and stuff.

The first day of class I show up in my sweat pants, a False Prophets t-shirt and my sneakers. Everyone else is wearing tights. Even the guys.

"Are you sure you are in the right class?" asked the teacher. She was hot. Early thirties, breasts that defied gravity, and legs all the way to her neck.

I told her I was.

"We teach ballet here," she explained. "Do you want to learn?"

I looked around the room. The girls were so adorable.

"Hell yeah!" I yelled.

The whole room laughed.

That night, after my first Modern Dance/ballet class, I went home so sore that I swore I'd never, ever, take another class. My neck was sore. My back was sore. My arms were sore. My legs were sore. My groin was sore. Really sore. I think it was trying to do those damn splits.

I used to think ballet was easy. But after that, I knew better. That is the hardest stuff in the world: Those girly guys who prance around in leotards make me look like a pussy. Which, I guess, is not really that hard to do.

I went back to Modern Dance class the next week, and the next, and the next. Soon I was really getting into it. I learned how to plea, and first, second, third, fourth, and fifth position. Hell, I was becoming a regular ballerina guy. I even thought of buying tights and those flat shoes. So it was a good thing that the place went bankrupt and closed down before I could get a tutu.

Of course that left me with no place to workout, and out of some money, since the place ripped everyone off who was a current member. Oh well.

The next gym I joined was called Mega-Fitness. On Broadway. Nice place. Big. But kinda dirty. And the guys that worked out there were, well, guys. Big muscle guys. Like you seen on ESPN. And they didn't move away when I screamed "Bastard sons begat your cunt-ing daughters, Promiscuous mothers with incestuous fathers, Engreat souls condemned for eternity, Sustained by immoral observance a domineering deity," along with Slayer. They just smiled. And when I'd get off the bike, or stair master, they'd give me looks like they were gonna kick my ass.

And the showers at that place. I really didn't like those too much. They were like the kind I had in junior high school. One big open room. With nozzles. On the walls, and between men's legs. And sometimes I'd see those nozzles standing up, straight. Not fun. Soon, I waited to bathe till I got home.

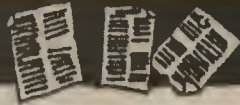
Now I'm at a new place, and it's fine. It's a very small gym, with only a few stair masters, exercycles, and treadmills. I work out there late at night, and usually no one is around to hear me scream curses, praise Satan, yell "Gabba Gabba Hey" or break the equipment, so things are okay.

Almost okay. Although I've been "regular" for years now, with my regiment of exercise, Metamucil, and salads, I recently discovered I have hemorrhoids. I think I now scream louder on the toilet, then I ever did on an exercycle. I'm back at it. Scaring the hell out of my neighbors. Oh well. Nick, my step-dad, told me I should try Preparation H. I did. It tastes awful. Whatever.

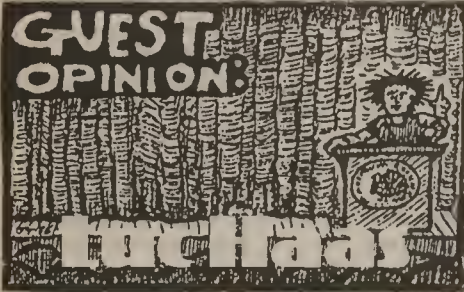
Take My Life, Please.

1. Our web site is up and great and at www.furious-george.com My e-mail is still furygeo@aol.com
2. We (Furious George), played with a great band from Long Island called 2 Man Advantage a couple of weeks ago. They are complete and utter hockey punk, and their "Coach" rules. Anyway, while there, I hung out with Rich from the fanzine, "Under The Volcano". While remembering the great Timmy Yo, an ashtray moved by itself. People got scared, but I was happy to even THINK that it could be the spirit of Tim. When I asked Tim to move the ashtray again, he did. It moved. Now, after reading this column, I have a feeling he is gonna throw it at my head. I think he hated Slayer. Oh well. Punk rock, Tim!
3. New records I got that are good include ones from Dick Army, a comp called Tombstone Park, The Bullies, The Bad Popes, The Heartdrops, The Action Swingers, L.E.S. Stitches, and much more.
4. The Furious/Curious George battle is still going on. Man, I fucking hate large

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corporations. Except Sony. I do love The Play Station. Punk Rock!



I haven't written a scene report about "exotic" locations for a while (the last was Korea/China) as I'm currently working in Northern Uganda and there's much of a scene to report about in these traditional African bushland areas. But I thought I'd share with you a bit of information about new and not-so-new record releases from "out-of-the-way" scenes, as I have the feeling these are not covered well enough by MRR, despite the fact I believe there's still an interest among the most adventurous part of our readership to try to find out about these rare slabs of vinyl or CDs...

I'll first start with View Beyond Records out of the Czech Republic, which as far as I know were never reviewed by MRR, despite a lot of astonishing stuff: they recently released *ESCATOFAGIA 7"*, total political grindcore from Bolivia, a real scoop! Older good stuff included a Malaysian punk/HC comp 7" (with *THE BOLLOCKS* and others: by the way, the *BOLLOCKS* will release soon their 2nd 7" on DIY records of Japan! I heard the advance tape, and it's better than ever! Not to be missed!), the Turkish HC split 7" with *RADICAL NOISE* and *NECROSIS*, and a 7" by Ecuador's grindnoise legendary band *RUIDO DE ODIÓ* (View Beyond, c/o Pavel Tusl, PO Box 26, 34901 Stribro, Czech Republic).

Then comes Darbouka records out of France, with punk releases from Latvia (the split 7" 33 *LYETNYI PODONOK/VONOSONOLOPPUS*), Lithuania (*MAR-ICHUANA 7"*), Turkey (the *RASHIT/ASK IT WHY* split 7"), Brazil and lately the "Panama HC/punk" comp 7" (4 bands) and the split 7" between *KONTRA LA PARE* (Uruguay) and *PETROGRAD* (Luxembourg). Their next production will be a *PICHISMO 7"* (Ukrainian anarcho-punk with Esperanto lyrics)! (Darbouka, c/o Fred Brahim, 17 rue de la foret, 67340 Menchhoffen, France). Fred also distributes Tian An Men 89 releases and has a huge exotic mailorder catalog.

Strange Culture records (PO Box 13391, 50808 Kuala Lumpur, Malaysia) is releasing CD's by local punk/HC/oi bands. I know of *AK PROJECT CD* (HC) and *THE OFFICIAL CD* (oi skins from

Johor Bahru). More stuff is or will be out soon.

40124 in Indonesia released last year the first comp CD of local HC/punk bands, and a second comp, HC/grind is on its way: c/o Richard Mutter, Sukasenang III/4, Bandung 40124, Indonesia; e-mail: rev40124@indosat.net.id. Straits records in Singapore is into the local HC scene with 2 releases to date: "Rage Generation" comp CD and *THE JABS* mini-CD (c/o Abdul Khalid, Blk 225 #07-58, Pasir Ris St 21, Singapore 510225).

Profane Existence Far East, after the great 3"CD of Korean punk, "Here We Stand", is preparing, in collaboration with Tian An Men 89 records the first all-Asian punk comp CD, which will include bands from Japan, Korea, China, Hong Kong, Macau, Malaysia, Indonesia, and maybe the Philippines, Singapore and Taiwan: interested bands from these 3 countries, contact: Izumi Kubo, 35 Sannaicho, Sennyuji, Higashiyamaku, Kyoto 605, Japan; e-mail: hatethem@stones.com. Of course any punk band from Thailand, Mongolia, Vietnam, Brunei, Myanmar, Cambodia, etc is also welcome to contact them or myself (at: Luk Haas, c/o ICRC - Uganda, 19 avenue de la Paix, 1202 Geneva, Switzerland).

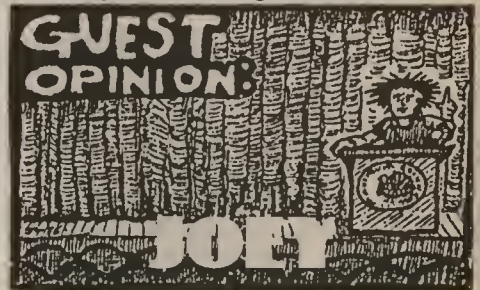
We continue with a trip to a forgotten frozen archipelago, situated between Iceland and Scotland: the Faroe Islands. Technically belonging to Denmark but with a strong self-governing system and their own language, related to Icelandic and the archaic viking dialects. If you ever wondered what kind of scene they had, you can now discover it from A to Z thanks to the only local label, Tutl records (Tutl, Reynagota 12, 100 Torshavn, Faroe Islands; e-mail: tutl@olivant.fo). The label specializes in local bands/artists only, from ethnic to jazz, but has also a fair number of rock/underground stuff, among which I recommend you: 2 issues of "Rock i Foroyum" compilation CDs, the 2nd one being a double! Regrouping basically all rock bands on the islands, means a variety of styles, from pop to thrash, but a really interesting overview. Another interesting local band is *MOLD*, with 2 CDs out, but check their huge catalog. Kristian, the guy running it is really cool.

In Hong Kong, *BLACKBIRD*'s new CD "Before The Storm" is out, I've yet to listen to it but no doubt it'll be another milestone in Hong Kong's music history (Guo Da-nian, PO Box 25244, Harbour Building, Hong Kong; e-mail: lenguo@artist.org, or blkbrd@tribal.com.hk). I heard of 2 punk 7" released in Ecuador by a local label: *KAOS* (the local band, not the Peruvian, the Paraguayan, the Brazilian or the Chil-

ean ones, looks like a popular name, huh?) and *NOTOKEN*. Excellent stuff, but I don't have the address with me, so good luck.

I'll finish by news about my own Tian An Men 89 records, my releases are out once a year only as I do one-year long missions abroad: between Afghanistan and Uganda, I released last year *BLACKBIRD* (Hong Kong) 1st vinyl, a 7", *RET-SEPTI 7"* (historical recordings from the first Georgian underground band), "Injak Balik!" comp 7" (Indonesian punk/HC, 9 bands), "Sindrome Colonial" a split 7" with 2 Macau punk bands (*LA HAINE* and *EASTERN RED*), and "Last Call For The Lost Scenes vol.1" comp 7" (with forgotten bands from Albania, Jordan, Madagascar and Reunion Island). The 1998 releases should be out by November/December and will hopefully include a Beijing/China punk comp 7" (with 69, *BRAIN FAILURE*, *NEW PANTS* and *UNDERBABY*), a posthumous 7" by *BUT-ABIKA BOYS* (the first and only punk band in Uganda), a vol.2 of the "Lost Scenes" series (with hopefully *KAOS* from Paraguay, *VANDALS* from Malta, *IN-FLATE* from Moldova, *PINK DAEMON* from Brunei and a band from Kazakhstan: if anybody out there was in the concerned bands or has a clue about their whereabouts today, please contact me!).

I'll be in Zimbabwe mid-July, so I might end up with a Zimbabwean punk 7", who knows... until then, feel free to write at either addresses: Luk Haas, 28 rue de Soultz, 67100 Strasbourg, France; or Luk Haas, c/o ICRC - Uganda, 19 avenue de la Paix, 1202 Geneva, Switzerland; you can also contact me through e-mail until around September 25th at icrcug@imul.com, but don't forget to indicate my name in the subject line, or else I won't get the message! Thanks.



AMERICAN CULTURE... HOW SHALLOW CAN WE GET?

World War II, the allies made the world safe for "democracy"...and greed, capitalism, and the most ecologically self-destructive idea ever...the "born to consume" way of life. The assembly line lifestyle, bloated with its own trash and ready to burst. First, war sparks and ignites the economy like hell, bringing in lots of money for everyone, except the soldiers who

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are being used as pawns and dying over seas, that is. No more depression, more jobs for everyone (the new jobs came from the need to make the guns, tanks, and bombs not normally needed during peace time), everyone has a job, how fabulous! Now the wars over. Time to close down all the excess factories we built to make guns, bombs, and tanks. People lose jobs, economy goes back to normal.

Now the American government, being the greedy organization it is, doesn't like the idea of the economy going back to the low profit, normal economy; money is involved, and it wants to stay in a typical war-economy, which is very profitable. So, what eventually happens? Gradually, the American public was literally converted (by the companies) to a consuming-based society where it is more fun for people to go out and buy hordes of expensive, useless shit than it is for them to go for a walk (or run naked) in the woods. We can see the obvious effects of this conversion, like the infatuation people have been taught to have with shopping and buying (then later discarding and throwing in the trash).

To understand the great change that American culture went through after World War II, I must describe what it was like before and after the war. Before the war, things were built to last, a lot of people didn't mind doing chores, farm work, household labor, etc. by hand and things were a lot more d.i.y., people went to the store to buy the things that they needed, not to stuff themselves and get off on shopping and buying like they do now. Advertising also wasn't anywhere near as deceptive as it is now. Ads were made to simply give information, not to brainwash people to buy a product. Business was a lot different, and it all didn't revolve so much around money. But after the war, the companies found out they liked the war-economy lifestyle better, since it brought them more money, more money than they would ever need.

So, for a minute, pretend you're a money-hungry scum fuck like a corporate ex-o, now what is one way that you could get people to shop more and buy more? Well, if products are built to last, than people won't need to shop as much because the things won't break as much or as easily, so in order to increase profit, you build things cheaply, so people will have to shop more to buy new products, and not only that, but you turn the business industry into a bloodhound competition between companies, each in a race to sell more useless products to the public, and you get the mindless public to buy your products by convincing them that they need it. You make chinsey ads, and the if the people are dumb enough to

believe them, they'll fall for it, and you now have yourself more customers. Voila.

You basically use the public as pawns to make you as much money as possible. The point of your business is no longer to supply people with needed things, but to over supply them with shit they don't need, thus bringing yourself more money.

Shopping soon became the newest fad, and spending your money on lots of useless, expensive things meant success. Yum, materialism. Things like cutting vegetables, opening aluminum cans, and washing dishes could now be done by expensive machines which contributed to a waste of money and a waste of resources.

Slowly the false "American dream" of having expensive things, hot cars, and living in a suburban house with a nice job is built. Companies began to wave the new way of life in front of people's faces. Many human tasks were now replaced with electrical appliances. People were convinced that buying these electrical appliances would make life easier and more worthwhile, that it would give them more time to spend with family, etc.

They were wrong. "Convenience" was now the newest drug. People got addicted to it and spent, spent, spent. People no longer wanted the satisfaction of doing things themselves or being self-sufficient, they wanted CONVENIENCE and LUXURY.

IT then took off from there. And as things started to get more convenient, the earth started to die. Resources were being raped and trash was finally starting to do nothing but pile up year after year. People ignored it, sadly. Then the factory and assembly line were integrated into society, on a large basis. People stopped caring about each other as much, society was turned into a self-centered, self-destructive stack of shit about to topple over on itself.

You think this a myth, huh? Okay, look around your room, how much shit do you have that you really do not need? Think of all the plastics and useless toys that you bought for a couple dollars to place on your shelf and collect dust. Things you don't use that often, or never use at all. Electric appliances that you could make do with out or that complete a task that you could do by yourself, manually? These things are practically useless dust collectors. Hold that thought. Now think of all the materials it took to make all these useless knickknacks that you were dragged into buying because of their pretty packaging or colorful box. Now add to that the factories, machines, workers, and transportation it took to get each and ev-

ery one of those useless items to you. And now for the most astonishing thought of the day, think of WHERE all these resources and materials that were used to make the products came from. Guess? They sure didn't fall from the fucking sky. They came from the earth! And where will they end up in five years after you're done masturbating with them? They'll end up in a landfill. Gathered en masse with billions of others just like them. And... where do we get the land for landfills? CHOP CHOP!! We cut down forests and destroy habitats to make room for the shit heaps of our trash.

This is where earth's resources end up after humans get to them. Unless they're recycled, these things' "life cycle" is a straight line, where in nature, everything's life cycle is in a circle, and everything goes back to the earth very quickly. This linear pattern that humans have created for the earth's resources is destructive as hell and is basically the same as committing ecological suicide, something that countries like the u.s.a. and china seem to be very good at.

The total American population only makes up 5% of the total world population, which doesn't seem like much, right? But the American population uses 33% of ALL THE WORLDS RESOURCES. So, statistics show that the ecological drain (drain meaning the trash that the average American puts out and the resources he/she takes up including clothing, all the plastic packaging that comes with everything he/she buys, housing, cars, paper products, computers, food, gas/oil, land space, etc.) that one average American takes up is equal to the drain that 56 people in a developing country takes up.

"Since world war II we have built a society hooked, both economically and psychologically, on consuming. Economically we have put ourselves in a position, where, if people decide to keep their cars an extra year before buying a new one, the automobile industry is sent into chaos and the entire country into recession. Psychologically, consuming has become an end in itself through the achievements of advertising. Many of us are continually in a vague state of wanting, which is momentarily calmed by shopping, but which quickly returns. We accumulate more and more stuff, mostly on credit, taking capital away from the productive capacity of the country. In the end, we are surrounded by endless consumer goods that promise youth and beauty, but which mostly leave us in debt.

- the little green book

Most of the luxuries and so called comforts of life are not only not indispensable, but positive hindrances of the elevation of

COLUMNS

mankind. With respect to luxuries and comforts, the wisest have always lived a more simple and meager life than the poor.

- Thoreau

Here in America, and also in many Asian countries as well, we have built the ultimate ecologically-destructive lifestyle, and it is like a virus, in the fact that it is such a damn hard habit to break. Many of us have been raised this way, to live this lifestyle, to buy and consume, it's not our faults that we were raised this way, but it is our fault if we don't do something about it!

Obviously, the consumer attitude is

an extreme problem, both socially and ecologically. Not only is it a sign of how shallow and non-stimulating American culture is, but it is extremely wasteful and extremely addictive. To avoid being used as a pawn for the profit-hungry companies, corporations, and plain out greed, just do it yourself. Break the consumer habit. Think of all the shit you buy every week. Did you really need it? Could you have borrowed it from someone or managed with some you already had? Can you get it used at a thrift shop or garage sale? This will save a lot, and prevent a lot from going to slowly decompose in a land fill. Make it yourself and fix it yourself.

Half the shit you own you probably could have made yourself. 3/4ths of all the stuff you own that breaks you probably could fix instead of throwing it out and going to buy a new one.

And on top of it all, just think before you mindlessly buy things that will be of no importance to you in a year or even a couple months. And instead of throwing out old plastic toys and useless shit you don't want anymore, resell it or recycle it. You can laugh at this all you want, but eventually, when all the trash piles up and the rivers are dry, you're going to be swimming in your own shit.



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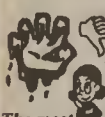
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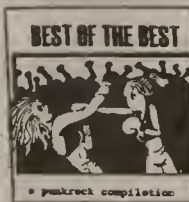
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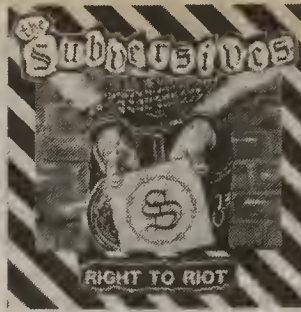
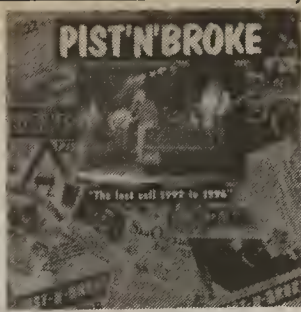
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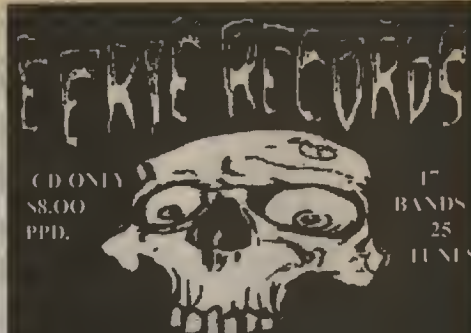
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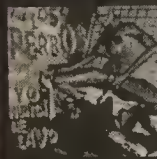
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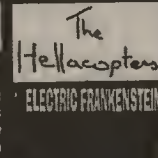
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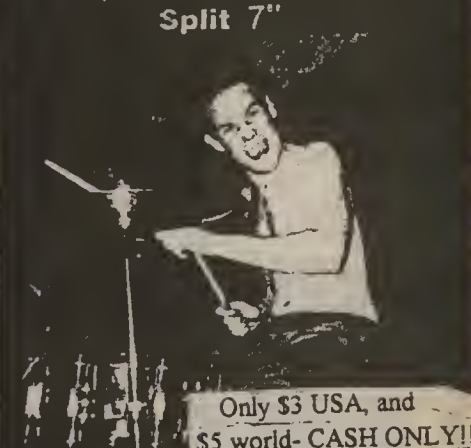
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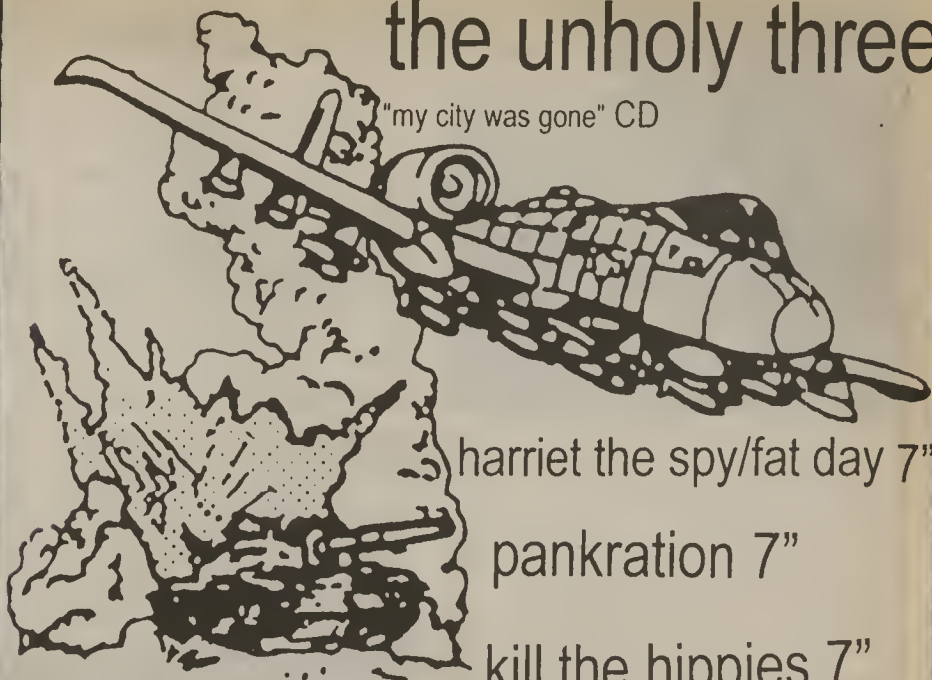
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ISSUE #10 OUT NOW

Yup, issue #10 is out and it has what you come to expect, and more, from someone actually willing to rip ten issues of a zine. There's around 100 pages of Brutal Truth, Tortoise, Brain Overcast, comics great Mike Allred, 78 Days No Reason, and Order Of Decent. And more guns. In addition I've added some original art, more pages, and even some more spites. And it's a big one. Issues 8 and 9 still available. (Unsane, Today Is the Day, Harvest, Brother, Stillst., Giants Chair and Frodus, Geor Darron, and other Victim, Dissolve, Botch, Lockjaw, respectively for a buck apiece. Send \$2 to
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(Note to readers: this scene report was written in January 1998, sorry it took so long to get printed...)

I'll start in my home town, Newcastle, where the Bigg Market (a collection of pubs) was voted 8th-best in a World nightlife guide. Half bottles of lager - £3, pints of piss - £2.50, gangster landlords, protection rackets, toilets like Beirut and queues a mile long, with music that would send a Chinese athlete to sleep. Sounds great eh?

So what do people with any idea of CULTURE do then? Well, there are plenty of pubs that cater to a mixture of people, but the only one where you're likely to hear punk rock is **The Percy**, a bikers' pub with a great Saturday night DJ (Wayne), who plays everything from NOFX to THE MACC LADS and HARD SKIN (oh what fun to see the faces of straying 'businessmen' types!). It's opposite the Haymarket bus station, but dress restrictions (or the lack of them) mean that punks are spread out over ten pubs, with some keeping their cash until Sundays where **Luckies** and the **3 Bulls Heads** do cheap drinks.

Shops-wise it's a waste of time. Volume (who put out TOY DOLLS and UPROAR stuff in the 80's) went down the pan, and although Haz from there opened his own shop (**Surface Noise**, in Ridley Place, near City Hall) the choice is limited (mainly the more 'famous' US stuff like DESCENDENTS etc). Other shops are full of indie and chart shit, and second hand shops live in a record collector fantasy-land. **Old Hitz** (Newgate St), was the best of the lot, but then 2 blokes who worked there left, and the owner even started refusing to cough up cash for "sale or return" deals (some dating back nearly 2 years)...

Gigs, however are much more promising. Anti Fascist Action held a great Xmas Party where RED ALERT, RED LONDON, WRITE OFFS, JOCKNEY REJECTS & ELLAS DUST played. It was heaving, a good atmosphere and £170 was raised for AFA.

Bigger bands are now being catered for by RAMPAGE guitarist Robbie (27 Linden, Beacon Lough Est East, Gateshead) so any bands with their eye on the support slot to the likes of ANWL, send him a tape. The venue is **Rockshots** on Waterloo St.

RAMPAGE incidentally, have a recent demo out. Powerful '82 style punk with a heavy edge, produced by Rob Blamire (PENETRATION). Send Robbie a couple of quid and it's yours. I have just heard they are touring with ANWL.

Anyway, enough about Newcastle- most of you will probably never even visit the place- you certainly won't find any jobs up here- so what's happening around the country?

Well the old school are still going strong. **ANTI NOWHERE LEAGUE** have an impressive new album out on German labels (the CD's on Impact, the vinyl on Knockout) entitled "Scum". It has a lovely cover taking the piss out of the 2.2 kids nuclear family, and the music is mostly 1st LP type stuff, with a great CHER cover version!

PETER AND THE TEST TUBE BABIES have a new CD out, "Alien Pubduction" which, although not perfect in the production department, is certainly no let down, with titles like "Meet me at the all night offy". Musically, never reaching the heights of "Mr Mortgage", but on the whole, more consistent than "Super-models"...

And, as if you needed me to tell you, **COCK SPARRER** wrap up their career with "Two Monkeys" CD/LP on Bitzcore (Germany) which is on par with "Guilty as Charged", but perhaps a bit too 'pub-rock' in places ("Bats Out" is almost embarrassing!). A new 'best of' (covering,



in one form or other, everything from "England" to new LP tracks) is available on Dr. Strange (USA), entitled "Bloody Minded".

For obsessive nostalgics, your yearly fix, **Holidays in the Sun Year 3**, returns to last years venue, **The Dome** at **Morecambe**. A wise choice (run-down sea-side resorts being a good place for booze and food bargains, and no pathetic "no readmittance" rules like there were at an all dayer in London's Forum, surely the worst venue in the world?). So book your hols for 24th-26th July and ring 0121-244 3727 for more details.

On a smaller scale too, the UK punk machine steamrollers on. I won't mention the THOUSANDS of middle class teenyboppers who unashamedly try to copy GREEN DAY. Safe, conformist wankers with throwaway lyrics and not a hint of individuality are, to me, an insult to the spirit of punk rock. So we'll stick to the real world for now...

New Oi band **ON FILE** (Hedgy, 47 Finavon Pl, Dundee, DD4 9DY, Scotland) are due out 3 tracks on the new "Punks Skins and Her-

berts" on Helen of Oi. Look out especially for the classic "When we were kids"... Label owner Bob has, in the meantime, been kept busy with 7" from GOBSMAKT (streetpunk band from New Zealand) and **ZERO TOLERANCE** from London who play brilliant Oi influenced punk along the lines of CONTEMPT and OXYMORON. They include Clara (ex PMT) in their ranks, and their 7" is called "Sick of You". Their singer recently died thanks to the evils of excess drinking, but they still press on, and a benefit gig raised over £100 for Martin's family. Contact Clara/Simon, 22A Chatsworth Rd, Lower Clapton, London E5 0LP. Send £2.50 incl post for the 7". You can contact Helen of Oi at 35 Becton Lane, Barton on Sea, New Milton, BH25 7AB.

Suspect Device, the long running fanzine, is now also one of the most cheap, reliable and respected record labels, and has recently released a split EP by EXTERNAL MENACE and RECTIFY, priced £2 from SD Records, PO Box 295, Southampton, SO17 1LW. Add £1 & large SAE for their latest fanzine (packed with reading).

THE TONE have a great 7" out on Rugger Bugger (PO Box 357, London, SE19 1AD). They are a new band who mix the sound of THE CLASH, SPECIALS and SUICIDE MACHINES, and include in their ranks 2 members of SCHWARTZENEGGAR. Rugger Bugger also have a cheap list of records/CDs.

Another dirt cheap distro is BALD CACTUS, PO Box HP171, Leeds, W. Yorks, LS6 1XX, mainly dealing in anarcho records, tapes, zines and books. **DOG ON A ROPE**, who play great early 80's punk can be contacted at the same address, and are due an LP out.

RED FLAG 77 (whose own songs are just as good as the classics they cover) also have an LP in the works, and have just released an EP with **LOVEJUNK**, with some ADICTS covers on it.

MERCYLESS COP (Alan, 34 Barnes Cres, Sutton in Ashfield, Notts) have demos and t-shirts out, and are due a CD release. They feature mad frontman Alan from the FORK HUNTS, plus an APOCALYPSE BABYS member, and very good fans of the Old Bill!

Punk for Pussys are 3 hard working lasses, promoting gigs to raise money for the local CAT PROTECTION LEAGUE. They invite bands who will play for expenses to contact them via Mand, 13 Wednesbury Rd, Caldmore, Walsall, W. Midlands, WS1 3RU. They have 2 compilations (C90's) out for £2 each and Vol 2 comes with a booklet and features classics from AIR-BOMB, ROAD RAGE and ADULESCENTS UK, amongst others.

The above 3 bands are particular faves of mine. **ADULESCENTS UK** play original tuneful punk that brings to mind the best "one-off" late 70's bands. Check out their split EP with German band PISSED SPITZELS on Nasty Vinyl (Germany). "Margaret Thatcher's on the dole" with it's first class melody and cheeky lyrics ("I saw Dennis bringing in the coal"!) is one of the best songs ever.

AIRBOMB (Dave Easterling, 30A Ro-neo Corner, Hornchurch, Essex) are a fantastic singalong (but hard edged band with first class musicianship, who will by now have a CD out on Retch Records. Think the best of early 80's punk- only better!

ROAD RAGE sound like CHAOS UK



when they eventually began to write songs (ie circa "Enough to Make You Sick"/"Two Fingers in The Air Punk Rock"), with a bit of early ENGLISH DOGS and Oi choruses thrown in. Their CD on Bomb Factory, barring a few average tracks, is top notch obnoxious punk. Trouble is they're too obnoxious to answer letters so I'm fucked if I'll waste your time printing their address!

Tony of **Bomb Factory/Step One** (PO Box 21, Tenterden, Kent, TN30 7ZZ) continues to be busy. Recent releases from **COMBAT SHOCK** and **PUS** (late 80's style anarcho- not my cup of tea), **FAT SKINS** (touring mates with ANTIHEROS, with a similar sound but leaning a bit too much towards a NYHC sound for my liking) sit alongside Vol. 3 of "Oi it's a World Invasion", and due out any minute there's a Hunt Sabs benefit. Sadly, all these are on CD, which I'd normally criticize, but when you consider how many times Tony's vinyl plant has fucked him over (OP-PRESSED LPs that jump, TRUTH DECAY white vinyls as bent as a New Labour politician, and strange scratchy noises on the first pressing of CONTEMPT's LP), you can't really blame him!

Another excellent, cheap, reliable label is **Smoking Troll** (Pete Roberts, 48 Llwyn Beuno, Bontnewydd, Caernarvon, LL55 2UH) who've just released RAGGITY ANNE's new CD, and new ones by JUMPIN LAND MINES and APOCALYPSE BABYS. And after a bit goading by myself, Pete will soon be entering the vinyl market! Send SAE/IRC for his excellent newsletter.

APOCALYPSE BABYS themselves are flogging a load of gear (Contact- C. Goodwin, 23 Monsal Dr., Sth Norman- ton, Derbyshire, DE55 2BG) incl a reissue of debut EP "Dance Till You Drop" (£2.50), USA import "Local Heroes" EP (£3.50), and German import "Apocalypse Now" (not new songs, just some of the best from their 1st 2 CDs)-£2.50. If you like yer SLF type punk with thoughtful lyrics then this is the band to check out.

Fanzine wise, **Cod Eye** (Rob, 31 Marrick Rd, Park End, Middlesbro. Cleveland, TS3 7SB) is a hilarious read & features THE DAMNED, UK SUBS, and BUS STATION LOONIES. Here's a geezer who got barred from the local nightclub for throwing a nazi down the stairs (then beating up the bouncer!) and who set alight to one at a UK SUBS gig- so he's not scared to speak his mind. It's worth your 50p & SAE alone to see Dave Vanian being asked "What happened to the bird shit in your hair?"!!

Control is still going, at least for the moment (Stu is considering just doing an internet version- Email him at stu@kontrol.demon.co.UK) so if you've got good eyesight, send £1 & SAE to Box 999, 26A Hooks Hall Dr., Dagenham, Essex, RM10 7BL. Chocca full of top notch interviews with punk/Oi bands.

But by far the best zine at the moment is **Suffragette** written in a style that is pure 77. Brutally honest, totally unique and hilarious. Send 77p & SAE for the latest issue to Peter, Wolfs Lair, 11 Cromwell Rd, Northwood Park, Wolverhampton, WV10 8AA.

Filth is not a zine, but an over-the-top

comic. Sick humour and swearing galore for 90p from Filth Products, 25 Pirbright Rd, London, SW18 5NB. Artist Rob found fame recently when he was arrested for walking through Soho at midnight with a "Jesus is a cunt" (CRADLE OF FILTH) t-shirt on! Apparently 'someone' took offense (I guess Cliff Richard fans must party late in such an area?!) and he was charged and fined under an ancient blasphemy law. The bizarre sequence of events was covered in metal mag **Kerrang**, and the band's label compensated him, though you could argue he deserved THE ROPE for promoting such a sad band! Eager to



impress his local constabulary, Rob is now in a band called **THROW BRICKS AT COPPERS**, who play DISCHARGE type stuff with anarcho lyrics.

Class War is back! It originally folded after more and more of it became written by intellectual theorists and history teacher types which bored readers enough to stop buying it. **New Class War** is written more in the style of early issues, with violence and humour a priority, and Ian Bone and chums now do a small mag called **Animal**. Each issue has a theme, and is well written. 5 first class stamps to PO Box 467, London, E8 3QZ. £1 gets you **New Class War** from same address.

There are hundreds more bands and publications which I haven't time to list here-there hasn't been as much punk rock activity since the early 80's when a mad dictator had just came to power. And that leads us to my not-so-happy ending..

In May last year, New Labour swept to power. The Tories were humiliated. They are now in such a crisis that the TV programme Friday Night Armistice decided to test how desperate they were for members. They sent to their local Tory HQ one bloke dressed as DARTH VADER, one bloke dressed as an URBAN TER- RORIST (complete with hand grenade!), and one half naked bloke wearing only his under- pants, to ask if they could join the Tory Party. There was also a written application purporting to be from Myra Hindley, Durham Prison (the

moors murderer!)...and all except the half naked man were ACCEPTED!! (HE was told to come back tomorrow!!). Hilarious. And other parties of the ruling class (BNP etc) seem to be on their last legs too. But have their rich backers gone away? No! They have simply diverted their money to New Labour, and Tony Blair is gonna make sure he keeps their 'bribes' coming.

He's already made a start. Ministerial jobs in the Social Security department went to Harriet Harman and Frank Field, one a clueless toff, the other an out and out fascist, then Blair sent them on a fact finding mission to the fascist state of Wisconsin, USA. Harriet described the Tories' plans to cut single mothers' benefits by £10 week as "cruel" before gaining power and pushing the same plans through! Any DECENT Labour MPs who dared vote against this were threatened with the sack, yet a massive rebellion still ensued- sadly not enough to stop it. And the very same week, Tony "We must save taxpayer's money" Blair was holding a champagne party at Number 10, costing £3000, and paid for by...guess who? And in the same budget that the £10 cut was mentioned, GORDON BROWN (SHIRT), the Chancellor, announced a big Corporation Tax cut to benefit huge companies!

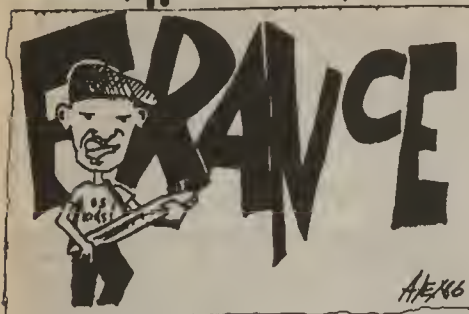
The minimum wage, meanwhile, has been conveniently "forgotten" about, and the next big idea is the New Deal. This is where the long term unemployed (initially only those aged 18-24) are offered 4 options or, if they refuse, their dole will be stopped. Full details of two of these are not yet clear, but of the other two, one is voluntary work, and one is community work, each paying £62 a week (Blair and his wife have no fear though-their combined weekly wage is £6000!!).

Next, the disabled are to face New Labour's wrath. How low can they get? Well they've already accepted a million quid from Formula One's boss in order to 'exempt' motor sports from a ban on cigarette advertising (the bribe had to be handed back after the media found out!), the son of Home Secretary Jack Straw (policy-set M15 loose on drug dealers) was exposed as an erm...drug dealer (the reporter was arrested, Straw Junior was let off with a caution!!), and when a vote to ban fox hunting was won convincingly, Blair refused to allow it parliamentary time, thus stopping it from becoming law. (He had more important things to get through, like bills to rob the poor).

Meanwhile local services (from nurseries to day centres to, public toilets to public transport subsidies) face more savage cuts than ever (at a time when Council Tax bills are estimated to rise a whopping 10 per cent-3 times what workers will get in wage rises!).

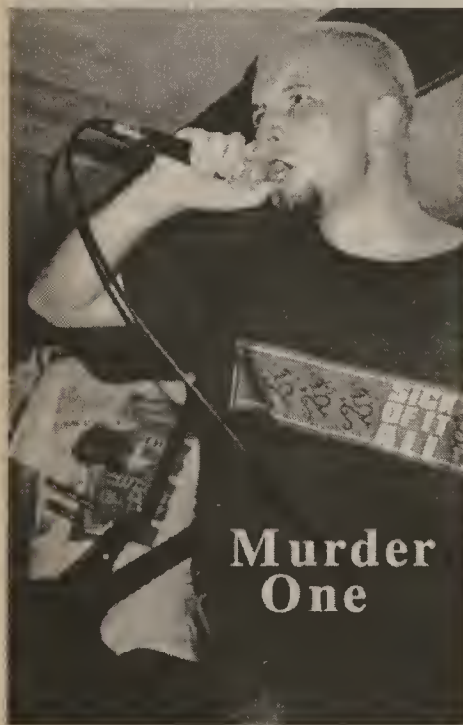
Some say the Tories didn't lose the election. I say the BNP won it. And yet Blair has the nerve to call himself a "Christian"!

Before I go, just a plug for my distro **Savage Amusement** which sells all kinds of punk (but mainly Oi and 77/82 influenced stuff), from name bands to new bands at cheap prices. SAE or IRC for the huge list. I also do "**Hagl**" zine (issue 29 featuring HARD SKIN, EXTERNAL MEN- ACE and BLADDER BLADDER BLADDER plus loads of provocative articles and daft bits, can be had for 2 US dollars postpaid). Both from Trev, 57 Briardene, Burnopfield, Newcastle Upon Tyne, NE16 6LJ, ENGLAND.



Bands: **VANILLA** have an EP out on La Libre Expression and an LP on Pyrrhus from Belgium. They play Ebullition-style emo. New LP out soon on Conquer the World Records, but I'm not sure if they're still around.

UNDONE split up for good. **ANOMIE** split up, though they have a posthumous split EP with **ACTIVE MINDS** out soon on Sacro Egoismo. **HEYOKA** (punk-rock), **SCRAPS** (hard-core), **COCHEBOMBA** (crust/HC), **STORMCORE** (heavy metal), **AHIMSA** (HC), **AHORCADOS** (punk-rock), **LEE MAJORS** (aka CAUSE'N'EFFECT), **SAPO** (experimental HC), **EXISTENCE** (HC) and **FILTHY CHARITY** (one of the oldest French bands (crust/metal)) all split up.



Ex-PEUETRE have started **ALCATRAZ**, same style I guess (political emo). **THE GIMP** (melodic punk/HC) have two demos out, but recently lost their singer (Francois, ex-ORIGINAL DISEASE). **KOCHISE**'s first LP is getting reissued on CD with **HAINE BRIGADE**'s LP (old French political HC from the mid-eighties). **AT-TENTAT SONORE** will be featured on my two new CD compilations (punk-HC with a drum machine and dual vocals). **OPSTAND** are a kick ass thrashcore band from Bordeaux, they have an EP out, as well as a split with **SPAZZ** (aargh!) and one with **SEIN' RED**. **RAWNESS**' split min-

iCD is sold out but has been re-released on tape by a Spanish label (with their 2 wonderful demos as a bonus!) They have a split EP and an EP out soon and play melodic HC. Ex-**ENOLA GAY** now play in **DISBEER** (CD out this summer). **LEGITIME DEFONCE** (punk/HC) have 2 albums out on Panx. **PRIMITIV' BUNGO** (crust!) should have a new records out soon.

MELMOR play punk with folk influences. They are having a break but should be back by the summer. **MASS MURDERERS** are punk (ha!—two CD's, one live 10" out). **DISRUPTIVE ELEMENT** play old style HC and have one EP out, they're working on a full-length CD.

Newer bands include **RIGHT FOR LIFE** (HC, one LP out and one split EP with **SPOONFUL** (technical NYHC)), **ASIDE** (crust/punk, lots of split EP's out soon), **JEAN SEBERG** (thrashcore, Slap a Ham style—records out soon), **UNEVEN** (HC), **MURDER ONE** (grind, ex-INNOCENT BLOOD), **EMMA'HO** (grind), **LOBO'S TRIBE** (HC), **MIND INTRUSION** (HC), and **HEADWAY** (metal/HC).

That's it for bands. Of course there's more, but these are the ones who have put out records. Read zines if you want info on more unknown ones, OK?

Zines: there are no zines in English around here apart from **Sanjam**, but I'll drop three names: **Earthquake**, France's biggest and more regular punk/ HC/ Oi zine (in French—over 50 issues out!) and **My Word Is...**, a free zine in both English and French. **Le Voyageur** is a newsletter full of international scene reports, in both English and French (issue 3 out now). **Sanjam** #5 recently came out with interviews, opinions expressed by various scenesters and more.

Labels: **New Wave** are still around. They have now decided to concentrate on 7" by female punk-rock-HC-thrash bands; send them your demo! They've put out the "Gore Gore Girls" 7" comp series. **Panx** recently put out many records including an **AHORCADOS** EP, a **BAD TASTE** EP, a **NOTHING MORE** EP and various international punk/ HC/ grind EP's.. **Darbouka** puts out records with bands from far-off countries like Lithuania, Brazil, Latvia, Turkey, etc. **Sanjam** put out a CD compilation with four melodic HC/ punk bands, **ASIDE**'s EP will be out soon (fast political HC). **Maloka** should put out the CD featuring **KOCHISE**'s and **HAINE BRIGADE**'s first LPs, and the **RAWNESS**' EP. **Stonehenge** put out **UNDONE**'s and **FINGERPRINT**'s records as well as stuff by **IVICH**, **E-150**, etc. They're planning a European HC compilation. A couple new labels are getting started and many people are, at last, starting to react against the recent demise of the punk-HC scene. The months to come should see the birth of many great projects. Check out **Limo Life**, **Holy Fury**, **Revolution**, **Le Brun/Le Roux**, **Praxis**, **Chaos City Core**, **Bad Cards**, etc.

And now onto some personal plugs.. (did ya really think I was doing this for free !?!) I write the **International Straight-Edge Bulletin** (in English). Already 24 issues are out, available for 3 dollars each. It's about 40 pages (small format) full of international reports, news, reviews, articles, ramblings and interviews. I need more penpals from far off countries, so if you're punk/ SxE and live in Asia, Africa or South America please get in touch! Also available from me is the **RAWNESS/ PERSONAL CHOICE** mini

CD. (fast-no bullshit HC with intelligent socially aware lyrics. Only 6 copies left!). Out now is a new HC comp featuring 7 international bands (**XACTO**, **PERSONAL CHOICE**, **SC**, **STONEWALL**, **MEANSTREAM**, **AUTOCONTROL**, **BY ALL MEANS**), 70 minutes and a 40 page-booklet, \$13 ppd. I have also put out 3 international punk/ HC tape compilations (\$5 ppd). Also out is a **PARIAPUNK/FINAL BLAST** discography CD (old French punk) and **New Days Rising**: a punk-HC compilation featuring 8 international bands. Out next: a French Hardcore compilation with 25 bands! If you would like to check out any of the above bands or labels, buy this comp, because they will all be featured on it, and it'll come with a fat booklet on recycled paper. I also run a punk/ HC/ SxE/ crust distribution with records from around the globe, send a stamp! Next time I could also try to tell you about social, political or animal rights stuff, just tell me if you think it would be interesting...

For more info on French stuff and for contact addresses feel free to write us. We also wish to help travelers. We can put you up, show you around, etc.. But only punk/ HC people please. Take care, Yann.

I'll just drop a few distro names (the biggest and most reliable). **Libre Expression**, **Kimberly**, **Acts of Defiance**, **New Wave**, **Panx**, **Bad Cards**, **Boisleve**, **Punk as Fuck**, **Sanjam**, **Maloka**, etc...

Some Addresses: **Earthquake**, **Fred Leca**, **Le menil**, 88160 le thillot.

Panx, BP 5058, 31033 Toulouse cedex.

Paris report: **Le Kiosk**, 21 ter rue voltaire, 75011 Paris (anarchopunk infoshop); **Librairie paralleles**, 47 rue Saint Honore, 75001 Paris (alternative record. book and zine shop); and **Librairie Publico**, 145 rue Amelot, 75011 Paris (anarchist library).

Lyon report: **La gryffe**, 5 rue S. Gryphe, 69007 Lyon (anarchist library)

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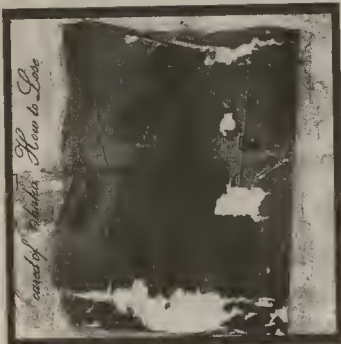
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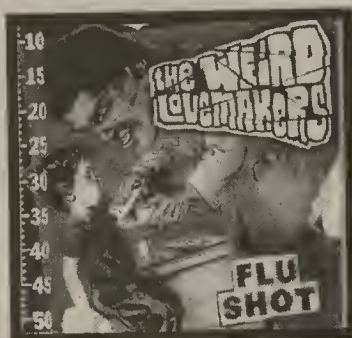
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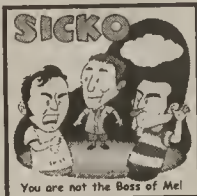


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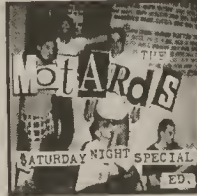
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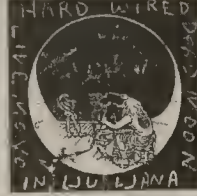
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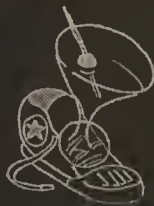
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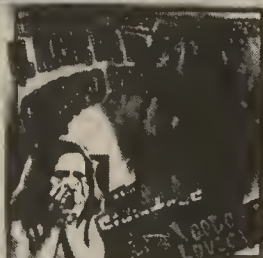
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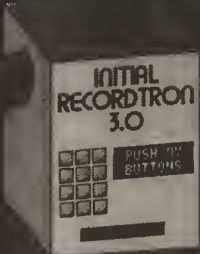
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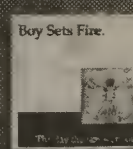
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MIRR

GENERAL STRIKE!

Workers in Puerto Rico are in urgent need of your solidarity. Since June 18, 6,400 Puerto Rico Telephone Company (PRTC) workers have been on an indefinite strike in protest against the government's plan to sell this state-owned company to US-based GTE corporation.

MAXIMUM ROCKNROLL NEWS

SEPTEMBER

1998

HOMELESS RIGHTS ABUSE IN CANADA

A clear message was delivered last month in Old City Hall's Courtroom E, Prison terms not social change are the solution to homeless people seeking spare change on Toronto Transit Commission (TTC) property.

The TTC had 24 different charges of "Solicit on TTC Property" on June 26, as well as numerous loitering charges. TTC Crown Kevin Wiedekowski sought fines as high as \$1,000 and probation orders against what he termed "chronic offenders." All of whom were tried in absentia.

In the first case of the day, a man described as "destitute" and "well known to police" was sitting on the floor at the subway station, requesting change. The police said the homeless individual had no authorization to be there, and a summons was then issued.

The homeless man was not in court to defend himself. Justice of the Peace Susan Haddad concluded the case was "straightforward," and a conviction entered.

Crown Wiedekowski, speaking to sentencing, said the defendant "does not pay his fines," and requested a probation order. Haddad asked if the Crown had any evidence of prior convictions; unable to produce documentation, the Crown insisted the individual was a repeat offender. They also claimed that a probation order was the only way in which to deal with "chronic offenders" because the consequence of violating the order is prison. Wiedekowski noted that the TTC has secured 21 other probation orders against homeless panhandlers.

It is not exactly clear how people forced to panhandle in the first place will be able to pay any fine, much less the \$1,000 sought by the Crown.

A member of Toronto Action for Social Change was in court to observe the proceedings of the kangaroo court. "It's outrageous that public resources

are being used to throw the homeless in jail for seeking help," said TASC member Matthew Behrens. "The problem here is not panhandling, it's poverty, and the refusal to do anything about it. If you have money to advertise on the TTC, a form of soliciting, you don't need to sit at entrances asking people for your money. So the message is clear: if you want to solicit, you have to pay us up front.

TASC has initiated a public campaign to pressure TTC commissioners to end these kangaroo courts against the homeless, and is planning to publicly challenge the anti-soliciting by-law through non-violent civil disobedience if the TTC does not call a halt to the prosecutions. For more information, call TASC at 416-651-5800 or email at burch@web.net.

This strike is not about wages or working conditions, but directly against the government's privatization policy. Public support has been widespread to the point that it is known as the People's Strike.

The striking unions are the Independent Union of Telephone Employees (UIET), which represents the workers that do the technical and repair work, and the Independent Brotherhood of Telephone Employees (HIETEL), which organizes office workers. Both unions, as well as the labor movement, have called on the

governor to celebrate a popular referendum on the PRTC privatization, but this call has been ignored.

On July 7 and 8, the Board Committee of Labor Organizations, a coalition of more than 60 unions, student, religious and civic groups will organize a 48 hour general

PIGS VS. PUNKS IN BERKELEY

EARLY MORNING TELEGRAPH AVENUE, AND THE USUALLY CONGESTED STREETS ARE EMPTY EXCEPT FOR THE OCCASIONAL BUS OR GARBAGE TRUCK. SOME OF THE HOMELESS HAVE BEGUN TO STIR FROM THEIR NIGHTTIME RESTING PLACES, MANY OF THEM WALKING QUICKLY BY ME AS I SIT AMONGST A HALF A DOZEN EMPTY CHAIRS OUTSIDE THE CAFE MED. THE MOOD HERE IS ONE OF APPREHENSION, PARANOIA, AND FRUSTRATION. AT TEN A.M. THIS MORNING, BERKELEY POLICE WILL BEGIN WHAT HAS BECOME KNOWN AS OPERATION AVE-WATCH, WHICH BASICALLY TURNS TELEGRAPH AVENUE INTO A CITY APPROVED POLICE STATE. THE TARGET OF THIS ACTION BEING THE MOSTLY PUNK STREET KIDS WHO INHABIT TELEGRAPH AVENUE, AND OF COURSE ANYONE ELSE CAUGHT IN THEIR GREED WOVEN WEB.

AT A COST OF ROUGHLY \$75,000 A MONTH TO CONTINUE OPERATION AVE-WATCH, THE CITY OF BERKELEY CAN BE PROUD TO HAVE TAKEN PART IN NOT ONLY THE ABUSE AND DISCRIMINATION AGAINST THE HOMELESS PUNKS ON TELEGRAPH, BUT ALSO THE BRUTALIZATION OF THEIR PETS. IF IT'S NOT BAD ENOUGH ALREADY TO WAKE UP AFTER A NIGHT SPENT ON THE STREETS WITH A COPS KNEE IN YOUR BACK, YOU ALSO HAVE TO WITNESS AN

ATTACK ON YOUR DOG BY SOME ILL TRAINED ANIMAL CONTROL OFFICER.

BY THE TIME I BEGIN MY THIRD CUP OF COFFEE I REALIZE THAT THE TACTICS BEING USED BY THE POLICE FOR OPERATION AVE-WATCH ARE SIMILAR TO THE ONES EMPLOYED DURING LARGE PROTESTS AND RIOTS. THERE IS THE PADDY-WAGON WAITING TO TAKE PEOPLE OFF TO JAIL, AND THE CONFRONTATIONAL POLICE OFFICERS WHO WEAR THE BLANK EXPRESSIONS OF THOSE WAITING TO ENTER INTO BATTLE.

I WALK ACROSS THE STREET TO THE MAGAZINE SECTION IN CODY'S BOOKS WHICH IS LOCATED RIGHT NEXT TO THE SEIGE, AND THROUGH THE BIG GLASS WINDOWS I WITNESS A 200 PLUS POUND COP YELLING AT A PUNK KID WHO CAN'T WEIGH MORE THAN 130 POUNDS...WITH CLOTHES. THERE IS NO RESISTANCE, JUST INCREDULOUS LOOKS FROM THE KID AND PASSERS BY. THE SADDEST PART IS EVERYONE KNOWS THAT THIS SHOW OF ARMS BY THE CITY OF BERKELEY IS JUST THE LATEST ATTEMPT TO ATTRACT INVESTORS IN THEIR MONEY HUNGRY QUEST TO BUILD A DOWNTOWN CITY CENTER, AND EVENTUALLY TO TURN BERKELEY INTO ANOTHER STRIP MALL CAMPUS TOWN LIKE STANFORD.

GENERAL STRIKE! CONTINUED

strike in support of the striking PRTC workers and against the government's privatization policy. It is expected that more than 100,000 workers will shut down this Caribbean island, including banking, commerce, tourism and manufacturing.

The privatization of PRTC has been sharply rejected by a majority of sectors in Puerto Rico, including the labor movement, the churches, civic and women's organizations; as well as the island's two opposition parties. According to recent polls a clear majority of Puerto Ricans oppose the sale. Only the governing New Progressive Party, the Chamber of Commerce and the Industrial's Association have backed PRTC privatization in the name of "globalization" and increased "competitiveness."

The sale of PRTC is part of an aggressive privatization program developed by Governor Pedro Rosello, whose administration is selling off public hospitals and state-owned hotels and has repeatedly tried to establish a school voucher program.

The government's reaction to the strike has been extremely violent. Riot police have beaten and tear-gassed strikers as well as members of the press. For more information on the strike (including pictures) try these sites: <http://www.geocities.com/CapitolHill/Senate/9169/http://www.utier.org/solidaridad.html> <http://patahuelga.rforest.net>

Although the General Strike is set for July 7 and 8, PRTC workers have been on strike since June 18 and will continue this struggle until the sale is stopped or there is a referendum over this issue.

THE BODIES OF TWO MEN ARE FOUND THREE DAYS APART, AND POLICE SAY THE SLAYINGS MAY BE RACIALLY MOTIVATED.

BY JOE SCHOENMANN

LAS VEGAS REVIEW-JOURNAL (REPRINTED)

Ongoing skirmishes between two skinhead groups — one racist, one anti-racist — may be linked to the slaying of two young men found 150 yards from each other in the northwest Las Vegas Valley. Daniel Shersty, 20, was found Saturday morning three miles west of U.S. Highway 95 near Rome Boulevard. His friend, Lin "Spit" Newborn, 25, was found Monday 150 yards from Shersty. The two belonged to Las Vegas Unity Skins, an anti-racist skinhead group. Shersty was white. Newborn was black.

The two also were members of Anti-Racist Action, said a member of that skinhead group who asked that his name not be used. "The safety of my family is more important right now," he said. Las Vegas police confirmed Shersty and Newborn were together at midnight Friday, telling friends they were on their way to meet two women. The ARA member said Newborn, who worked at Tribal Body Piercing, 4800 S. Maryland Parkway, had given one of the women a piercing, possibly in the navel, earlier Saturday or Friday. The woman, he added, then left a message on Newborn's answering machine Friday, telling him to meet her and another woman.

"We have no idea if these girls lured them into a trap or what," said the spokesman. After police were told the pair were together the night before Shersty's body was found, they expanded their search of the area and found Newborn's body. Homicide Lt. Wayne Petersen said late Monday investigators have no idea who the women are. "That's still a mystery," he said. He also said that, based upon what friends of the deceased have told police, the killings could have been racially motivated.

"Both victims were associated with an anti-racist group," he said.

And other people have been telling us there has been tension between them and a racist group," Petersen said homicide investigators on the case were pursuing "a couple of things."

"We may get a break in this case," he said. Petersen said Newborn may have been shot as he ran away. Friends said Shersty was shot in the face. The last time skinheads drew the interest of local police was in 1992, when Las Vegas white supremacist Johnny Bangerter, a.k.a. "Johnny Bangs," moved to Southern Utah to create a whites-only homeland in Zion National Park. Today, he sits in Utah State Prison awaiting an evaluation and sentencing on a third-degree felony charge of failure to respond to an officer. Sgt. Mike Bunker of the police department's Intelligence Services Section remembered Bangerter but said Monday Las Vegas in 1998 has nothing to compare to him.

"Most of the skinheads in the Las Vegas area have become low-key," he said. "Las Vegas right now is very, very quiet."

"That's why the police department right now does not spend a lot of time investigating those groups," he added.

"So, are we aware of them? Yes," he said. "But dedicating large amounts of time? No."

Police are looking into charges that members of the two opposing groups have been at odds in recent months. The ARA member said Newborn "had many, many confrontations with these guys."

"We've butted heads with them several times," he added. "We don't go around looking for it." He described the ARA as nonviolent, committed to peaceful resistance and devoutly anti-racist.

"They shave their heads," he said, "because that is a symbol of their working-class roots."

"We're all working-class kids. We pay our bills, and we don't do drugs. We drink, but we don't drink and drive. We look out for each other."



So Contribute!

OH AND BY THE WAY, YOU'RE INFECTED...

Washington - The U.S. government has begun the first phase in notifying hundreds of thousands of people who may have been accidentally infected with the hepatitis C virus during transfusions.

Letters will be mailed to those who received transfusions from blood donors who have since tested positive for the virus, which affects 4 million Americans.

People who received blood before June 1992 when the most reliable screening test was instituted, are at risk.

(This is reprinted from one of those fucking news wire services, but was sent to our news department by a concerned punk who is credited at the beginning of this zine.)

YOU'RE DEAD! AGAIN

IF THE PREVIOUS ARTICLE SOUNDS A BIT UNBELIEVABLE, AND MAYBE EVEN A LITTLE SUSPICIOUS, THEN I RECCOMEND YOU READ THE ARTICLE ON VIRUS RESEARCH THAT APPEARED IN MRR #170 FROM 1997. THIS IS EASILY ONE OF THE SCARIEST ARTICLES TO EVER APPEAR IN ANY MAGAZINE, MAINLY DUE TO THE FACT THAT WHAT'S BEING DISCUSSED AFFECTS ALL OF US IN ONE WAY OR ANOTHER. BUY THAT ZINE AND PASS IT AROUND BECAUSE THIS TYPE OF INFORMATION MUST BECOME COMMON KNOWLEDGE!

WHAT'S WRONG WITH THE BODY SHOP?

- a criticism of 'green' consumerism -

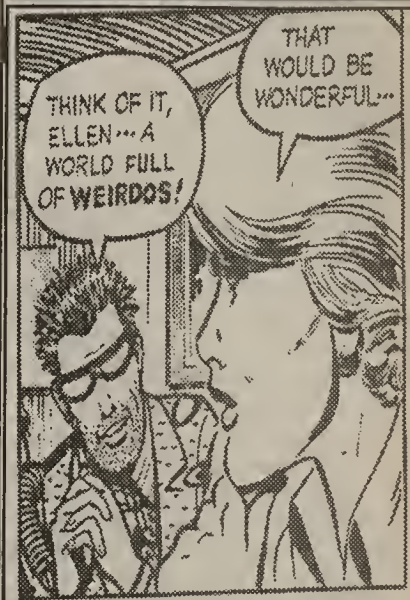
The Body Shop have successfully manufactured an image of being a caring company that is helping to protect the environment and indigenous peoples, and preventing the suffering of animals - whilst selling 'natural' products. But behind the green and cuddly image lies the reality - the Body Shop's operations, like those of all multinationals, have a detrimental effect on the environment and the world's poor. They do not help the plight of animals or indigenous peoples (and may be having a harmful effect), and their products are far from what they're cracked up to be. They have put themselves on a pedestal in order to exploit people's idealism. Companies like the Body Shop continually hype their products through advertising and marketing, often creating a demand for something where a real need for it does not exist. The message pushed is that the route to happiness is through buying more and more of their products. The increasing domination of multinationals and their standardised products is leading to global cultural conformity. The world's problems will only be tackled by curbing such consumerism - one of the fundamental causes of world poverty, environmental destruction and social alienation.

FUELLING CONSUMPTION AT THE EARTH'S EXPENSE

The Body Shop have over 1,500 stores in 47 countries, and aggressive expansion plans. Their main purpose (like all multinationals) is making lots of money for their rich shareholders. In other words, they are driven by power and greed. But the Body Shop try to conceal this reality by continually pushing the message that by shopping at their stores, rather than elsewhere, people will help solve some of the world's problems. The truth is that nobody can make the world a better place by shopping. 20% of the world's population consume 80% of its resources. A high standard of living for some people means gross social inequalities and poverty around the world. Also, the mass production, packaging and transportation of huge quantities of goods is using up the world's resources faster than they can be renewed and filling the land, sea and air with dangerous pollution and waste. Those who advocate an ever-increasing level of consumption, and equate such consumption with personal well-being, economic progress and social fulfillment, are creating a recipe for ecological disaster. Rejecting consumerism does not mean also rejecting our basic needs, our stylishness, our real choices or our quality of life. It is about creating a just, stable and sustainable world, where resources are under the control of local communities and are distributed equally and sparingly - it's about improving everyone's quality of life. Consuming ever more things is an unsatisfying and harmful way to try to be happy and fulfilled. Human happiness is not related to what people buy, but to who we are and how we relate to each other.

LET'S CONSUME LESS AND LIVE MORE! MISLEADING

News Is Your News
Page Three



BEYOND AND BACK

Not long ago, sitting on a bench in front of the Long Haul in Berkeley, I could hear a car horn honking continuously in the distance. As the car got closer, making its way south down Shattuck Avenue, the horn became an accompaniment to the driver's repeated shouts of, "Free radio Berkeley!" I put down my copy of Slingshot and asked a nearby cyclist if he knew anything about any current developments. In between cursing the previous driver for actually driving a car, instead of cycling, he explained that the latest court ruling had gone against Free Radio Berkeley, probably ending it as we know it. Disturbed by what I had just heard, I caught the #43 bus home and began to send word over the internet via my ancient, sloth like computer. Several days later the circle was complete as we (MRR News Department) received this message by way of e-mail.

A recent decision by U.S. District Judge Claudia Wilken has allowed the FCC to shut down Free Radio Berkeley's micropower radio station. The decision is based on the fact that Free Radio Berkeley has never applied for a FCC license. This statement will no doubt be a subject of much debate. The FCC does not provide a license appropriate for what Stephen Dunifer and Free Radio Berkeley were fighting for: a small,

Please Recycle This News
Section!

BEYOND AND BACK CONTINUED

grass roots radio station. The application process is unrealistic for a mere mortal. This Statement (Which was also quoted in "Seizing the Airwaves") puts this into perspective.

"There's the application for construction permit form from the Federal Communications Commission, and the application for STL and SCA from the same body; there's the Federal Aviation Authority (sic) form to construct a tower. The Internal Revenue Service has an army of them for tax-exempt status....If you took all the forms, and stacked them all together, and took Dennis Gross, and stacked him next to them, they'd both stand about 4'9". (Milam, 1986)."

For more info go to the Free Radio Berkeley website @ www.freeradio.org.

Theresa Cruz's conviction has been overturned! The fuckers who've had her locked down were given 90 days to release or retry her. They want to go to trial again, but this time we won't let them win.

**THERESA CRUZ DEFENSE
FUND, WELLS FARGO BANK
BONITA OFFICE, 4180 BONITA
ROAD, BONITA, CA 91902;
ATTN: DEFENSE FUNO FOR
THERESA CRUZ**

See MRR news, issue #182 for the Theresa Cruz story.

MRR NEWS PAGE FOUR

Send news related items to maximum-rnr@mind-spring.com
ATTN: Jay Unidos!

WHAT'S WRONG WITH THE BODY SHOP CONTINUED

THE PUBLIC

Natural products? - The Body Shop give the impression that their products are made from mostly natural ingredients. In fact like all big cosmetic companies they make wide use of non-renewable petrochemicals, synthetic colours, fragrances and preservatives, and in many of their products they use only tiny amounts of botanical-based ingredients. Some experts have warned about the potential adverse effects on the skin of some of the synthetic ingredients. The Body Shop also regularly irradiate certain products to try to kill microbes - radiation is generated from dangerous non-renewable uranium which cannot be disposed

of safely. Helping animals? - Although the Body Shop maintain that they are against animal testing, they do not always make clear that many of the ingredients in their products have been tested on animals by other companies, causing much pain and suffering to those animals. They accept ingredients tested on animals before 1991, or those tested since then (if they were animal-tested for some purpose other than for cosmetics). There continue to be concerns about the enforcement of their policy. Also, some Body Shop items contain animal products such as gelatine (crushed bone).

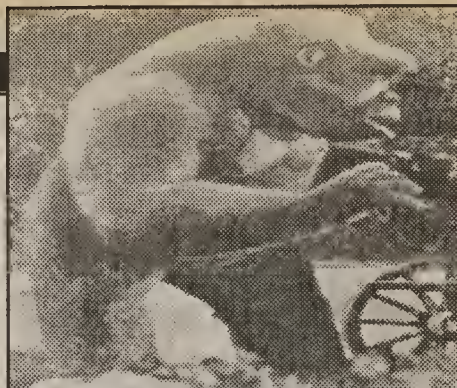
Caring for our bodies? - The cosmetics industry, which includes the Body Shop, tries to make women - and increasingly now also men - feel inadequate and insecure about their bodies, and pushes the message that people need 'beautifying'. Women especially are often put under pressure to conform to the impossible physical ideals set by money-oriented industries and the media. Let's appreciate everyone's natural beauty and dignity.

LOW PAY AND AGAINST UNIONS

The Body Shop pay their store workers low wages at or near the expected minimum wage and well below the official European 'decency threshold' for pay. The company is opposed to trade unions, ensuring that they keep labour costs down and that employees are not able to organize to improve their working conditions. None of their workers are unionized so employees are forced to channel their grievances and demands through procedures completely controlled by the company. This isolates workers and denies them collective bargaining power.

EXPLOITING INDIGENOUS PEOPLES

The Body Shop claim to be helping some third world workers and indigenous peoples through so-called 'Trade Not Aid' or 'Community Trade' projects. In fact, these are largely a marketing ploy as less than 1% of sales go to 'Community Trade' producers, and it has been shown that some of these products have been sourced from mainstream commercial markets. One such project, which has been the centrepiece of the company's marketing strategy for years, is with the Kayapo Indians in Brazil. The Body Shop have claimed that by harvesting brazil nut oil (used in hair conditioner), the Indians are able to make sustainable use of the forest thereby preventing its destruction by mining and logging companies. But only a small number of the



CALENDAR

- AUGUST 13-15

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- AUGUST 17-23

ACTIVE RESISTANCE '98'

TORONTO, CANAOA ANARCHISTS AND ANARCHISTS FROM NORTH AMERICA GET TOGETHER TO DISCUSS STRATEGY. ACTIVE RESISTANCE, PO BOX 123, 275 KING ST., EAST TORONTO ONTARIO, M5A 1K2 CANAOA OR 1-416-635-2763.

- SEPTEMBER 25-27

SMALL PRESS EXPO

TAKING PLACE IN BETHESOA, MARYLAND. FOR MORE INFORMATION CONTACT: CHRIS OARR, PO BOX 5874, TAKOMA PARK, MD 20913.

- SEPTEMBER 25-27

CRITICAL RESISTANCE

BEYOND THE PRISON INDUSTRIAL COMPLEX. PO BOX 339, BERKELEY, CA OR 510-845-8816.



BEYOND AND BACK

Abortion rights are once again under attack in the United States, effectively leading to the banning of all such procedures in states like Wisconsin. The prospects for a return to the days of illegal abortions is both scary and highly probable if this pattern were to continue. I came across a flyer at my local anarchist reading center which may or may not be a response to these anti-choice rulings.

Herbal Abortions

Share Information And Empower Attention sisters: I'm looking to compile a collection of womyn's experiences with herbal abortions. I'm not trying to create a list of herbs that work, rather I'd like to put together a bunch of personal diary-type accounts. My purpose for creating this is so that womyn can have some sort of reference of others experiences to educate themselves or to compare to their own experience if and when they decide to use herbal abortifacients.

Send all contributions: Lisa, 112 E. 27th St., Minneapolis, MN 55408.

Mujeres Libres (Free Women) were a group of women anarchists who organized and fought both for women's liberation and an anarchist revolution during the Spanish Civil War.

Liverpool passes the baton to Australia - Dockers are fighting back internationally The Liverpool dockers were forced to end their dispute after 28 months in January of this year. Throughout their struggle the dockers had identified the attack on them as part of an international attack on dockworkers and on workers in general. On April 7th the main docks company in Australia (Patrick's) sacked its entire workforce of 1,400. <http://flag.blackened.net/revolt/wsm.html>.

General Motors continues to claim that they are losing money due to their diminished share in the automotive workplace. These claims are being made despite the fact that GM

WHAT'S WRONG WITH THE BODY SHOP? CONTINUED

Kayapo are involved, creating resentment and internal divisions within the community. As the Body Shop are the sole buyer of the oil, they can set any price they like. The project does nothing to safeguard the Indians' future interests. Furthermore, the company have used them extensively for PR purposes for which they have not been compensated. Such projects take attention away from the need to oppose the threats to the survival of indigenous peoples. Rather than encouraging them to be tied into the market economy controlled by foreign companies, people should be supporting their freedom to control their own land and resources and therefore their future. One recent Body Shop advertisement extolled their commitment to indigenous peoples and the American Express card (the ultimate symbol of consumerism). At the time American Express was a major backer of a massive hydroelectric scheme due to flood vast areas of Cree Indian land in Quebec against Cree opposition.

CENSORSHIP

As the Body Shop rely so heavily on their 'green', 'caring' image, they have threatened or brought legal action against some of those who have criticised them, trying to stifle legitimate public discussion. It's vital to stand up to intimidation and to defend free speech.

WHAT YOU CAN DO

Together we can fight back against the institutions and the people in power who dominate our lives and our planet. Workers can and do organize together to fight for their rights and dignity. People are increasingly aware of the need to think seriously about the products we use, and to consume less. People in poor countries are organizing themselves to stand up to multinationals and banks which dominate the world's economy. Environmental and animal rights protests and campaigns are growing everywhere. Why not join in the struggle for a better world? London Greenpeace calls on people to create an anarchist society - a society without oppression, exploitation and hierarchy, based on strong and free communities, the sharing of precious resources and respect for all life. Talk to friends and family, neighbors and workmates about these issues. Please copy and circulate this information as widely as you can. Contact the anti-consumerism campaign 'Enough', and join in their annual 'No Shop Day' in November: Enough, One World Centre, 6 Mount Street, Manchester M2 5NS, Tel 0161 226 6668. To support indigenous peoples contact Survival International, 11-15 Emerald Street, London WC1N 3QL, Tel 0171 242 1441.

For more information, contact: London Greenpeace

5 Caledonian Road
London N1 9DX, UK.

Tel/Fax 0171 713 1269

Tel 0171 837 7557

E-mail: lgp@envirolink.org

made a net profit of 27 billion dollars last year. GM executives also claim that their U.S. plant workers aren't productive enough, but all indications are that workers productivity has increased. Increased in spite of the fact that GM has refused to invest in up to date technology for workers here in the U.S., and have instead chosen to ship it overseas to Asia. In a connected story, Manpower Incorporated, a temporary employment agency, is the largest employer in the United States.

There has been a "Call for Solidarity Activists in Chiapas." A strategy has been mapped out, and all that is left is for volunteers to step forward. If that sounds like something for you, then you can get the low down @ <http://burn.ucsd.edu/~homefree>. For those of you who just can't wait to give the right person a piece of your mind, try faxing the President of Mexico!

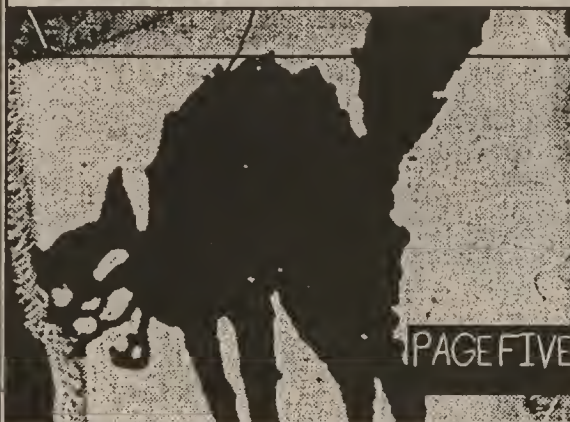
Presidente De La Republica
Ernesto Zedillo Ponce De Leon

Fax: (52 5) 515 17 94 or
(52 5) 277 23 76.

TRIAL OF SANTA AND ELVES MOVED TO DECEMBER 8

Santa Claus and two elves, arrested for handing out anti-hunger flyers at Loblaws during last year's holiday food drive, had their trial, scheduled for today, put off until Tuesday, December 8, 1:30 pm, Keele Court, 2265 Keele Street, because the Crown was not prepared to proceed. "We certainly hope the Crown is prepared on December 8, because that's getting mighty close to our busiest time of year," a disappointed Claus said after court. Santa and the elves were hoping that Loblaws—which gets good publicity for being part of annual food drives—would not pursue the charges against the anti-hunger protesters.

"But it appears that what we were saying—that Loblaws actually contributes to the problem of hunger through greedy practices like paying its executives millions in salary and bonuses and profiting off every purchase made to donate to the food drive—has hit a sore spot with Loblaws, because they have not responded to our letters and pleas for dialogue," said a spokesperson for TASC.



PAGE FIVE

WHAT'S THE SCOOP?

by Tom Hopkins

Today's question: "What's the cheesiest record you own?"



Barfo, Sunnyvale

The cheesiest record I have is this band from Chicago called Invid. I'd never heard of it and they sent me this free record in the mail, and I hate it.

Nick, South San Francisco

The corniest records I have are Twisted Sister. I got uh, like two of their albums.



Athena, 25, Cotati

The cheesiest record I own is a toss-up between a Jesus Jones 12" 45 or, um, the Sweet Baby album on Warner Bros.

Mike Joyce, Oakland

The cheesiest record I own is Doug Clark and the Hot Nuts "Panty Raid Tonight". It's 12" from 1965 and it's sort of a rock'n'roll novelty record with lots of jokes told in between songs.



Maria Martinez, San Jose

The cheesiest record I own is the Menudo 7".

BJ, Oakland

The cheesiest record I own is Tom Jones' Double Live at Cesar's Palace.



Stephanie, Redwood City

Youth Gone Mad "Crime Rate 88". I listen to a lot of hardcore, but that's like the mellowist thing I have like that.

Erin Green, Berkeley via Everywhere

The cheesiest album I own is Cyndi Lauper, but I don't really think it's cheesy, all my friends do.



Andrew Levy, San Francisco

The cheesiest record - I have the first Wilson Philips on vinyl.

Ken, San Francisco

Conan soundtrack. Totally empowers me in the morning. First track: Anvil of...?



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<http://www.geocities.com/SunsetStrip/Studio/1871>

PACKAGE DEAL: The following 4 7" are \$10 ppd together.

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RR002 - Gods Reflex/Rodmans split 7"

RR003 - Dig Dug - Whoa, It's A Dig Dug 7"

RR005 - Stillwell - My Eyes Are Blue Again 7"

4th Grade Nothing - JackFrost 7" \$3

Ann Beretta - Bitter Tongues CD \$8 (Ex-Inquisition)

Avail - Over The James LP/CD \$8/\$10

Baxter - Lost Voices... 7" \$3

Blueprint - s/t LP/CD \$6/\$6

Boy Sets Fire - The Day The Sun... LP/CD \$7/\$10

Braid - Arrows t-shirt \$8 (XL, navy blue)

Braid - First Day Back 7" \$3

Braid - Frames & Canvas LP/CD \$6/\$8

Braid - Frankie Welfare Boy 2xLP \$11

Braid - I'm Afraid of Everything 7" \$3

Braid - Rainsnowmatch 7" \$3

Braid/Corm split 7" \$3

Broadways - Broken Star LP/CD \$7/\$8

Cap'n Jazz - Alphabetopolothology 2xCD \$10 (discography)

Cedar of Lebanon s/t 7" \$3

Claimell - Fair Weathered Fan LP/CD \$6/\$7

Cursive/Silver Scooter split 10" \$8

Dig Dug/Milhouse split 7" \$3

Dillinger Four - More Songs About Bubblegum 7" \$3

Discount - Half Fiction LP/CD \$8/\$9

Discount - Heart Lock t-shirt \$9 (XL, black shirt. Red/Blue ink)

Discount/My Pal Trigger split 7" \$3

Engine Down - Hold All Applause 7" \$3 (Ex-STT)

The Exploder - This Sound Starts Right Here LP/CD \$7/\$10

The Exploder s/t 7" \$3

Fugazi - End Hits LP/CD \$8/\$9

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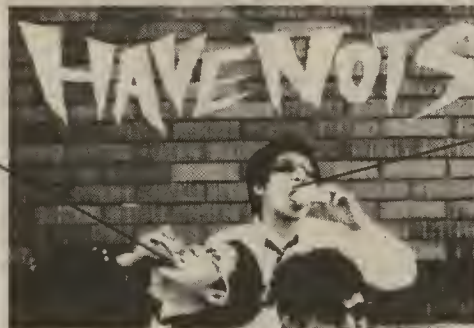
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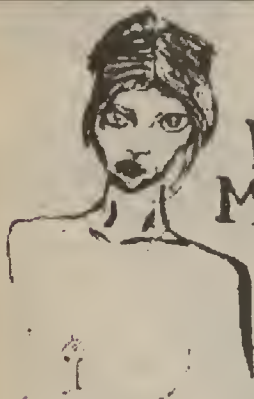
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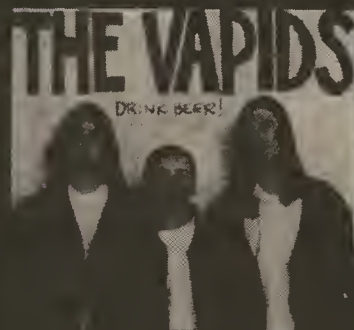
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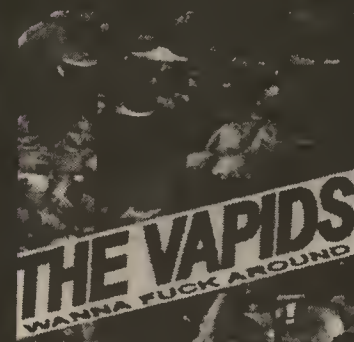
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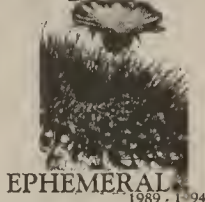
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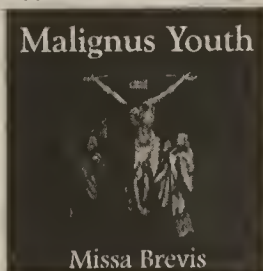
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LIBERTINE is the new band led by Belvy K. - ex-D Generation, 7 Seconds, and UK Subs. They play a charismatic Clash - style punk rock'n'roll that's true to its roots while staying plenty current with lotsa modern day relevance and enough turbo-angst to power a Radiohead record. In a very short time the band has built up quite a following in their native New York and the Northeast. Together less than eight months, Libertine's already shared stages with you name it: Goldfinger, Lunachicks, US Bombs, D Generation, Piffers, Blanks 77, etc. (hell, their first ever show was at Buffalo Warped Tour '97 - going on between Sugar Ray and H2O!); they're going out on tour with US Bombs and Falling Sickness this spring; and just scored a handful of Warped Tour...

' 9 8

BK: Yeah. 'Killing time' cd, 'Sabre Dance' ep. MRR: With Andy McCoy (Hanoi Rocks), that must have been cool.

BK: Oh yeah. I was really into early Hanoi - they were like the Damned and NY Dolls mixed together. Alvin (Subs bassist) and Andy were touring with Iggy Pop at the time.

MRR: Did ya get to hang with Iggy?

BK: He was around, but didn't do anything in the studio...ya'd always see him in clubs and on the street and stuff 'cause he lives there (NYC). Way nice guy. Totally cool.

MRR: And you did D Generation?

BK: Yeah. I started out D Gen with Jessie and Howie but got, um, kinda sidetracked I guess ya could say.

MRR: Who rocks it harder? Spice Girls or TLC?

MRR: And Gross Pointe Blank has "Blister In The Sun" in it. You guys cover that, right?

BK: Yeah. Its gonna be on NY's Finest #2 along with one of our own songs, "Slow Down".

MRR: Do you have any influences besides 80s teen flicks?

BK: Sure. Violent 70s flicks, 60s biker flicks, 40s gangster flicks, Scorsese flicks.

MRR: I meant 'la musica'.

BK: Just good songs first and foremost. The Clash, The Ruts, Social Distortion, 70s glam like the New York Dolls, Psychedelic Furs, Stiff Little Fingers. Anything honest and cool. Hank Williams Sr., Eddie Cochran...My favorite bands were always the ones that combined killer music with a cool visual.

MRR: Songs, substance, and style - kinda like The Spice Girls, right?



shows
for
this
summer.
All
this
without
having a

thing released...yikes! That's about to change though. They have a single coming out on American Punk, a cd ep coming out on Kado, and are on upcoming comps from Watermark, American Punk, NY's Finest #2, and Nervous Breakdown fanzine; all due out late spring or early summer. (A full length is in the works too, label T.B.A.). The band is certainly getting some serious attention and at the rate they're moving you're bound to hear about them soon. Libertine is: Belvy K. - vox, Jamie Coville - guitar, Pete Spielman - bass, Bobcat - guitar, Steffan Macior - drums. Belvy K. interviewed 3/15/98 by Paul W.

MRR: Okay, let's get all this "ex 7 Seconds, UK Subs, D Generation" business outta the way. You use to be in 7 Seconds?

Belvy K: Yep. When I was about twelve...

MRR: What records?

BK: Just 'New Wind' pretty much. I did the 'Walk Together' tour, some other stuff...

MRR: And UK Subs?

BK: Vixen!

MRR: Good answer! What are you currently listening to? Any rad current punk rock rock your world?

BK: US Bombs, Electric Frankenstein. I like The Strike lp - total Undertones! Dropkick Murphys are cool. L.E.S. Stitches are cool. Sick Boys and Sinisters from Canada... I listen to a lot of 'unpunk' stuff - London Suede, Radiohead, New Order...

MRR: If you were a John Hughes movie, which one would you be?

BK: Pretty In Pink. No, no, whats the one with the cute punk rock girl-drummer?

MRR: Some Kind Of Wonderful?

BK: Yeah-dude! It's all about cute punk rock girl drummers!

MRR: With blonde hair?

BK: With blonde hair!

MRR: But Pretty In Pink had the rad Psychedelic Furs song.

BK: True. Tough call.

BK: Exactly. Seriously; The Clash are the greatest band of all time 'cause they wrote great songs, had something to say, and looked cool as fuck.

MRR: So just how many times have you seen Rude Boy (Clash film)?

BK: Guess.

MRR: Too Many?

BK: Pretty much.

MRR: How about Another State Of Mind (Social Distortion / punk flick)?

BK: More than you

MRR: Yeah, I'm sure. I was gonna say you're lookin' pretty 'sympathetic' there yourself, with all the eyeliner and all...

BK: Hell yeah.

MRR: So there ya go; "Rude Boy Clash meets Another State Of Mind Social D" - put it in your bio.

BK: Dude. That's awesome. Thanks! I'd pay to see that!

MRR: Ok, pay up pal!

DEVOID OF FAITH

This is an interview with a band that has been long overdue. DEVOID OF FAITH are one of those bands who consistently put out one quality release after another, from their first EP up to their latest. Musically they stay true to the roots of hardcore with influences from the likes of bands like NEGATIVE APPROACH and VOID. But rather than being a rip off of those bands, they take the spirit and aggression possessed by the bands of the past and update into today's context. While I enjoy their music, it's the lyrics that really put this band in the top of my list, and prolongs the period of time before I file the record away with the rest in my collection. They cover a wide range of topics of things we've all felt, and it's presented in a way we can all relate to. They even cover topics that are often overlooked in the hardcore community, but important just the same. Expanding the horizons of the listener. And on top of all that, they're truly a bunch of great people. Conducted over the phone on February 11, 1998. Present for the taped conversation were Jim, Nate, and Paul. Questioned by Matt Average. Photographs by Tyler Fox.

MRR : Start with a history of the band.

Jim : A quick and cheap dirty history of the band is Memorial Day 1993...

Nate : How the fuck do you remember this shit?! (laughter)

Jim : Was it '93 or '94? '93. Memorial Day '93 we had our first practice, and that was me, Nate, and a guy named Kevin, who was playing drums. Later on we added a guy named Mark to play guitar briefly. Then Mark left and we got Jay from MONSTER X to play with us. That was '94. We went with that line up for a while, then Kevin left and we got this guy, Greg, who's a wicked heavy-metal drummer, and he didn't last too long. Now we have Paul, who's sitting in my hallway.

Paul : Hey buddy!

MRR : Which band came first, DEVOID OF FAITH or MONSTER X?

Jim : The chicken and the egg question.

Nate : MONSTER X.

MRR : I understand there's a sort of good cop bad cop dynamic between Jim and Nate. (laughter)

Jim : I don't know what you mean! (laughter)

MRR : This is what I've been told!

Nate : Jim's the good cop.

Jim : Nate's the bad cop.

Paul : Jim's the bike cop.

Nate : And Paul is that lukewarm water between the fire and ice that is Nate and Jim. (laughter)

MRR : I see. Does that ever cause any

strain in the band?

Nate : No, we don't use it in the band, we just use it on...

Jim : Distributors! (laughter)

Nate : Yeah, distributors and record labels! (laughter)

Jim : Occasionally on people who do shows. (laughter)

MRR : In what ways?

Jim : When we feel like we've been shafted, we...

Nate : Dude, hold on hold on! We shouldn't be giving away our secrets. We're never giving away our secrets of successful living through hardcore. (laughter)

MRR : So there's no gun waving going on when you don't get paid enough?

Nate : No, we use baseball bats.

Jim : No we don't do anything like that. We try to be nice to people, with distributors with Nate's label, or with stuff that I've distributed through distributors. Sometimes that works, and sometimes you got to break out the heavy artillery, which is Nate Wilson! (laughter)

MRR : Okay Nate, what do you do to get paid then?

Nate : Just stay on people's backs, and let them know they're not going to get the next thing.

MRR : So are they shaking by the end of the phone call? (laughter)

Nate : They're fucking shivering! (laughter) All that happens is Jim usually tries to

start off by...

Jim : Giving people the benefit of the doubt.

Nate : Exactly. Then after three or four, five, six, seven times of that then we'll call them up and yell at them.

MRR : You want to explain your policy of only releasing records with friends and people you know?

Jim : We don't ever want to be caught up in the whole mass culture of underground music. So we would rather do release with our friends, or people that we take the time to get to know, or...

Nate : People that we trust.

Jim : Even though that's backfired on us too. Nothing's perfect. But we'd rather just do it with people we know that we're close to. That makes it more important because it helps build friendships and relationships and stuff like that between folks. Rather than being on this anonymous level where you kind of have this rock star assumption.

Nate : To me it's about trust. We've been approached about signing contracts and shit like that. If you can't trust somebody then I don't want to do a record with them. If I gotta sign a contract then I don't want to do a record with them.

Jim : Well I don't trust you but we do records! (laughter)

MRR : Why did it take so long for the "Necklace Of Thorns" EP to come out?

Nate : This guy Simon, and Naomi, who actually did this label, put out the first MONSTER X seven inch. It was great that they put it out because we had tried to get labels to put it out for a long time, and nobody would put it out at all. So they fronted money for us to record, and they did the same with DEVOID OF FAITH, and we really didn't have anything else going for us, so we did it. Those two had a falling out, and there was a lot of bullshit, a lot of bickering between people and stuff, and it took three years. I don't think the two people involved have reconciled their differences about the whole thing. It's a lot of bullshit.

MRR : What about the two different cov-



ers of that same record. One was the **FAITH / VOID** cover...

Jim : That was a couple years ago, and there were only like 25 of those covers. But we were going on a ten day tour with **DROP DEAD**, and that guy Simon had sent us a hundred of those records with no sleeves. But he sent us a few with the **FAITH / VOID** covers, and we said we would like to have something to sell while we go on tour, and we just copied the covers. So, there's probably a hundred of those covers that say, "15 of 100", or whatever.

Nate : Actually we had nothing to do with that cover. Simon just did it, and didn't say anything to us. I don't mind, I think it's cool and funny, but he just did it and didn't say anything to us.

MRR : Aside from being in the band together, is there any other particular unifying factor among the members?

Nate : Jim and I are old. (laughter)

Paul : We're all going bowling later this evening.

Nate : A unifying factor... Wrestling!

Paul : Good call.

Jim : Except for me, not as much as those guys. I'll go to a local blood bath if it's available.

Nate : He went to see ECW with us and he had a good time.

Jim : And New Breed Wrestling. I went to a hardcore show and a wrestling match broke out. (laughter)

MRR : What's this?

Jim : We went to this local wrestling match, and it's called New Breed Wrestling. It's was basically in a hall in Schenectady where like these kids are time put on a **SCREAM** show. So that of course had the hardcore nostalgia thing going for it right there. It was so low budget with a bad p.a., just like a bad hall show, bad light show, announcers with bad hair pieces... Guys in the audience with **AGNOSTIC FRONT** t-shirts throwing chairs into the ring. It was a total blood bath. It was like going to a **CBGB's** matinee.

Nate : By the end of there was a total riot. (laughter)

Paul : The ring broke! (laughter)

Nate : There were ambulances!

Jim : And that's why I felt like I went to a hardcore show and a wrestling match broke out. (laughter)

MRR : What's the chemistry that makes DEVOID OF FAITH work?

Paul : I don't know. Everyone seems to

have the band for, maybe not for all the same reasons, but all for their own reason. It keeps Jimmy and Nate young (laughter), it gets Jay out of the house, gets me out of the house.

Nate : I think we're all pretty open minded and willing to try different stuff.

Jim : We happen to like fast powerful music and...

MRR : And that's it? (laughter)

Jim : That's a pretty bad answer I know.

Paul : Like before, when you said about putting out records with people you can trust, and I think we all have the same attitudes about hardcore, and things like in general. That works out really well.

Jim : We all believe that **SLAYER** ruined modern day hardcore. (laughter)

Nate : What are you talking about?

(Talk then goes into whether or not **SLAYER's** influence on modern hardcore was positive or negative. The verdict was divided somewhat. We'll join now back in on this end of the discussion...)

Jim : The thing I could never figure out about **SLAYER**, is all these vegan people really into **SLAYER**. But they (**SLAYER**) were these really serious leather wearers of the mid to late '80's.

MRR : I guess my point is it seems like the whole metal-hardcore thing has paved the way for jock kids who are afraid to be stoners and grow their hair long.

Nate : Well the problem is that metal is dead, and until long hair is back in, which is going to be soon (laughter)... **WARRANT** is playing here coming up in a month for \$500. You're going to see metal making a huge come back. All these dirt heads are going to be coming up out of the wood work and you're going to be wondering where these people came from. (laughter)

Jim : Making a quick reference back to **SLAYER** though. I worked for **SLAYER** and **STRYPER** in the same week when I was a roadie, and the people that worked for **SLAYER** were nicer than the people that worked for **STRYPER**.

MRR : Let's hear about your roadie days.

Jim : It's not that much of a roadie days. I used to work for a local civic center when I was in college. I got to see Pat Benatar abuse her child during a sound check. I got to steal Kerry King's guitar picks when I put his amp up. **STRYPER** threw a Bible at me, I think. (laughter)

MRR : Let's get back to the Pat Benatar abusing her child business.

Nate : Yeah, tell us the story.

Jim : The kid was crying, she was trying to do a sound check on the stage, and the kids crying, she's yanking the kid around and it's flying all over the stage. It was sad but kind of funny at the same time. "Hell is for children" after all. (laughter)

MRR : Let's talk about some of the songs now. There's the two songs on the split with 9 SHOCKS TERROR, that have a unifying theme of people escaping from their problems though one form of drugs or another. Such as "Repressant" seems to be about burying feelings of sadness and depression. Could you give us more detail to the point being made in the line, "We diminish what we think and feel for fear of being weak"?

Jim : Actually that songs about outlets people have, but outlets that turn into constant forms of escape. Whether that's through t.v. or whether that's through macho posturing of things like the "No Fear" thing...

Nate : What the fuck?! You ride a bicycle! (laughter)

Jim : I have plenty of fear while I'm on my bicycle! (laughter)

Nate : I'm just keeping you in check buddy. (laughter)

Jim : So that's really about anesthetizing yourself, whether that's through Sony Playstations, or what have you. Forms of escape that go too far.

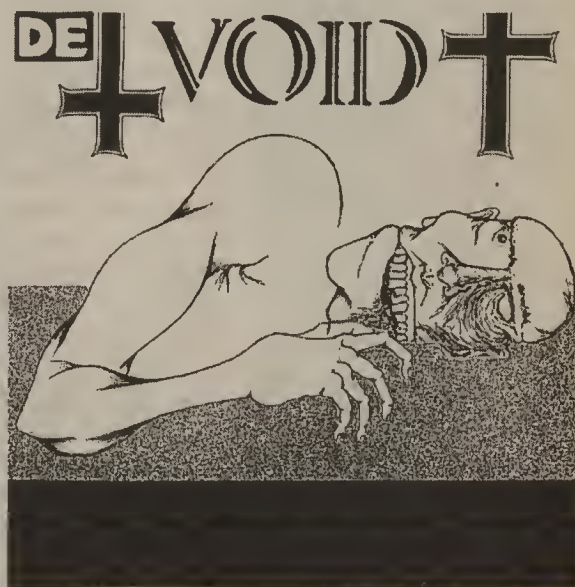
MRR : Okay, and what is, "the feeling that begs for liberation"?

Jim : The potential that you have to do and to change things that you don't like around you, that you're trying to escape from originally, that's the feeling for me that begs for liberation. But it's easier to kind of smother yourself in stuff and hide that because it's probably harder work than trying to escape from stuff.

MRR : Now, about the song, "Self Degradation". In particular, the opening line, "If you think self degradation is a form of protest then you're sadly mistaken".

From your points of view, why do people, especially people involved in subcultures, tend to see being fucked up as some sort of rebellion?

Jim : I guess people think it is because they think that the mainstream thing is like cleanliness and wholesome, goodness, so they want to look ugly and be drunk, and do whatever. I think the reality is that's what people want other people in subcultures to do, is to look that way, be outcasts, and to be easy to point at, make fun of, and not take seriously what you're protesting against. I think people that get caught up in that kind of stereotype, kind of living that punk rock myth, or having to act a certain way, are actually not really chang-



ing anything. They're living up to status quo.

MRR : Anybody else in the band have anything to say about this?

Nate : I agree. I think Jim's right, you're kind of oppressing yourself. If you want to dress a certain way go for it...

Jim : But don't think that the way you dress and the way that whatever is going to change things. That's just image. That's not deny everyone possesses a certain image, everyone has their uniforms no matter what.

Paul : The thing about uniforms is true. Just because you wear a leather jacket and bondage pants, or big skate pants instead of a suit and tie... People get disillusioned. They think being different involves doing the same things in a different way as opposed to to things totally different.

MRR : Do you think it's harder for people

to be more individualistic, especially now, where everything's being commodified?

Paul: I think it's definitely true. It's just really bizarre. When I was in high school I was into punk rock and nobody really cared. I like to think I stayed free of being a jerk or anything, but you see kids now and you can buy punk clothes at the mall. It kind of retards the investigation that people do. When you get into hardcore you do it one step at a time, and you learn stuff, and it's kind of neat. But now it's like if you can just go to the mall and buy certain types of clothes and a few CD's and that's all there is. I think it keeps people from really finding out about things, and that they just stay at

new stuff that they're not going to see at the mall. Or they can call him up and talk to him. It's cool.

Jim: It's been cool too because the station is broadcast in a 75 mile radius, and it goes into Vermont, and like obscure parts of Vermont, and western Massachusetts, and I've eventually gotten calls from those people asking where they can find this stuff, or label addresses, or whatnot. That's been a really positive thing, and I really enjoy that.

MRR: Okay, Nate how about CrypTo Comix and your record label?

Nate: I've got a store in Albany, a comic book shop. I've been doing it for about two years now. It's cool because I get to

do my own thing. I can also sell records and shit out of the store, give kids a place to go to find stuff that they can't find in shitty mall stores, or whatever.

The label (Gloom Records), I've only done two releases so far, and they're both DEVOID

OF FAITH. They've both been splits with 9 SHOCKS, and one with a band from Canada called SEIZED. I've got a MONSTER X seven inch due out any day. (laughter)

MRR: What's the biggest benefit you see to being self-employed?

Nate: To be honest, it might sound as though there are a lot of benefits... There are a lot of benefits. The benefits definitely probably outweigh the other stuff. I guess the biggest benefits are not having to live up to anybody else's expectations, and being able to just say what you want and do what you want. If you make a mistake you learn from that and do it right the next time. There are other things that aren't so beneficial, such as...

Jim: No salary. (laughter)

Nate: No salary, exactly. Not being able, maybe in a month not being able to take home any money. Or the fact of not

being able to tour or play shows or whatever because of the fact that I've got a business to run. And as much as I'd love to go out and tour the fuckin' country I can't. I have a partner, and he works a real job too, to bring home money, so I can't expect him to take on all the work. Thought we want to do something down the road. We want to do a week out in the Midwest or something.

I love it. All I can really say is it's been great.

MRR: Going into some really generic questions here... What do you think is the biggest problem facing humanity as a whole?

Paul: It's so impossible to single it down to one, because everything is so interrelated. The way people live, and how they spend their money, and what they do, whether they like it or not, effects people now days, on a global scale. You guy and buy a pair of shoes, and who knows who made it half way around the globe, and what their life is like, and whether or not they eke out an existence sewing together a pair of Nikes or whatever.

I have this theory, that's not very good, but is that people are generally stupid. I think that's the biggest problem facing humanity. So many people do so many dumb things all the time, and I wish I could explain it, and I wish I could think of a way to solve it...

Nate: I think, not to sound conservative or old, or anything, but I think the key to what Paul said, people being stupid and not being stupid, is for families to educate their children. To instill the right morals and values on them, so when they get out in this society they can tell the difference between right and wrong. That all comes from family.

Jim: That's across whatever class wise too. People in hard off classes, and people that end up having kids like the Preppie Killer. I don't think that people are stupid. I think people do stupid things, when they have the potential to do good. And that's what's sad, is that people are totally not getting that potential that they have to change things. They just end up doing really bad things. They just keep perpetuating badness...

MRR: So whenever you guys are in a bad mood you don't call up Jim do you? (laughter)

Nate: He's always giving people the benefit of the doubt

Paul: I'd like to but it's really hard. On a

day to day basis, just people everywhere doing so many dumb things. It's ridiculous...

Nate: When has it not been like that in humanity? But the thing is, is the older you get the more you accept that. It's sad to say but you almost become...

Jim: You become one of them.

Nate: No, you almost become deaf to it. I think you start to see... You've seen it, and after a while it becomes normality. I think that's part of growing up.

Paul: I guess I've still got a lot of growing up to do then. I'm still not dealing with it very well.

Jim: We know all the kids in CHARLES BRONSON will be playing in really bad college rock bands in a few years. (laughter)

MRR: They already are! (laughter)

Jim: Wearing tight pants, and they might even have the Romulator haircuts pretty soon! (laughter)

MRR: When Nate said that when you get older you start to accept all the shit, you just let it happen, do you think that makes it okay?

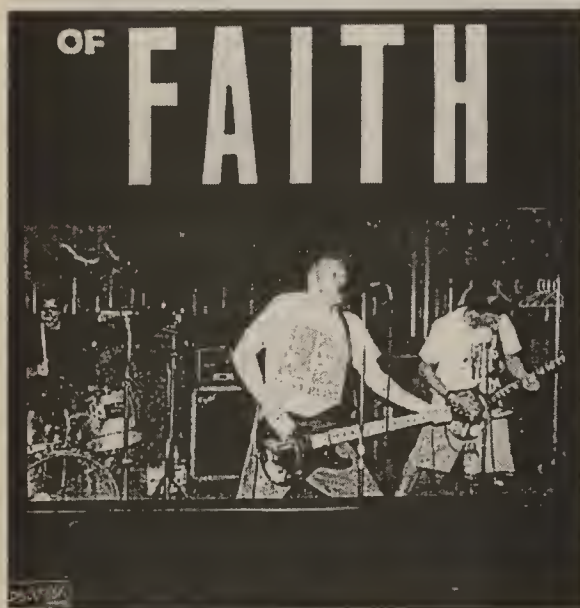
Paul: You're not letting it happen. People just do what they're going to do, regardless of whether you think it's right or wrong.

Jim: But sometimes, as you get older you do let stuff happen, because you think, 'what can I do', and you let it roll. I don't think that's right. I think it's harder to screen stuff out, and know what you can do and what you can't do, and accept the things that you can't do.

MRR: Kind of going back to the thing about Nike shoes. It's out there, it's in the mainstream news about the sweat shops, yet there's really no mass movement to change that. It's kind of bizarre to me that people know these atrocities or these ills in the world, but yet they just don't seem to give a shit about anything period. As opposed to something in the '60's, where there were movements springing up left and right. You had Civil Rights, the student movement...

Nate: You just need to do what's right for yourself. If you don't want to take part in something then don't wear Nikes. If you like the way Nikes look, and it doesn't effect how you feel about life or whatever, then you wear Nikes or whatever. I think the main thing is to do what makes you happy.

Jim: Even if that includes hurting other people in the process?



this one level permanently because it's being sold to them.

MRR: Jim, tell us about your radio show.

Jim: I've been doing a radio show for three years now on a station called WRPI. Which is kind of like a college station, but it's half ran by community volunteers. It's been a cool outlet for me to kind of always look for new bands. The focus of WRPI, since it's all volunteer run, is to try and do new things, and expose different types of music rather than playing status quo. That's been kind of cool for me because it gives me a chance to look for stuff.

Nate: The great thing I think about Jim's show, there's really no... Albany is such a shitty city for hardcore or punk, or D.I.Y. stuff, that there's really no way for kids to find out about anything or get involved. So Wednesday nights they can turn on his show, or mistakenly find it, and hear

people our age are writing it seems. Or if you want to use a better example, there are people who were involved in the Abraham Lincoln Brigade in 1936, the ones that are still alive are still active. And these people are old enough to be our grandparents.

Nate : You're right...

Jim : Definitely. SEEIN' RED, seeing them a few years ago totally inspired me.

Nate : Me too. But you know what, if you got to know those guys, I bet they're pretty much like us.

Jim : A little more Socialist! (laughter)

MRR : You can be political, but you don't have to scream in peoples' faces about it.

Jim : Those guys too. They experienced a lot of stuff, and they decided, 'This is how I'm going to live my life. I'm not going to bow down to stuff'. I think it's harder because you're bombarded with stuff all the time. As you do get older there are societal expectations that you're going to give this lifestyle up, and kind of, 'Okay that's over with'.

Nate : A great example is a couple years ago is when I was a plumber. I used to be a plumber and I worked on construction sites, and basically I can remember working during the Gulf War. I can remember working on these construction sites listening to the radio all day long, and having different thoughts on the whole war than everybody around me. I was working with a bunch of older redneck guys who basically wanted to nuke Iraq and have fucking Disney Land over in Iraq. And the thing was, the more I argued with these people the more burnt out I became. I became exhausted. I started to hate my job even more. I found that people thought less of me. Because of the fact that I would stick up for homosexuals or whatever... It's pretty hard being on a construction with fifteen to twenty guys who think you're gay. After a while you get sick of arguing with fifteen guys that are idiots.

Paul : That's what I'm saying...

Nate : That's why I'm saying what happens is, I don't think you become part of the herd. I think you just let it go in one ear, in your head you realize these guys are fucking idiots, you have your opinion, and they have theirs.

Jim : That's living by example too. If you can not succumb to that pressure, and still be yourself and keep your beliefs, you're not going to change all fifteen of

those people, but there might be someone in that crowd that will eventually relate to that.

MRR : Oh, here's one. Jim and Nate, since you've been around for a long time, what do you think is one of the best things about the hardcore scene today?

Nate : I can tell you the best thing about the hardcore scene in the '80's. (laughter)

Jim : What's that Nate?

Nate : Ron Reagan! (laughter)

Jim : That's so funny, because I remember people walking around in the '80's, this guy who I used to be in a band with, AFFIRMATIVE ACTION, walked around with a pin that said, "Reagan Hates Me". (laughter)

The best thing about it for me has been meeting people from all over the world, all over the country, being able to get together with people. People I other wise would not have been able to hook up with I've become really good friends with them. The relationship aspect of it. It's a subculture, and there's a really nice sense of community in the D.I.Y. hardcore scene that I've found, '80's to the '90's.

Nate : I feel the same way. But I also feel the thing I like the most is seeing bands that have been around for ten years and still haven't sold out their D.I.Y. thing.

Jim : Like who?

Nate : CAPITALIST CASUALTIES, SEEIN' RED. Bands like that. There's bands that have been around for a fucking long time...

Jim : I appreciate SEEIN' RED, because as they get older they get faster. (laughter) Usually it's a reverse of the situation.

Nate : That's what I think is the best thing about hardcore these days. People seem to take it a little bit more... As much as there are people that don't take it as serious there are people who that are totally in it for life, that are diehards, they've been in it for twelve, fifteen years, and they're going to stay in it.

Jim : There are the people that are still doing hall shows, that are doing all this stuff that are just really important. It's not ground breaking or money making, or whatever, but they feel it's worth it.

Nate : And it's about making friends and meeting new people. That's the best thing about it.

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Paul : That's what I mean. Hardcore helps me deal with that. It helps me deal with the fact that I can be my own person, I don't need to do this or think that, or whatever.

Nate : Hold on buddy, let me shed a tear here. (laughter)

MRR : If there was one bands' ass you could beat to a pulp, who's would it be? (laughter)

Paul : It sounds silly to name names. Probably somebody local around here that no one knows about.

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Jim : I have no idea. I don't want to beat up anyone.

Nate : ONE LIFE CREW.

Jim : Well yeah. That's a given. Too easy.

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Jim : "Buddy take of your Tommy Hilfiger shirt first". (laughter)

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UXA are a historical punk rock band up there with the early influential LA punk groups like The Germs, X, The Dickies, Social Distortion (sic) and others. De De Troit, the founding member of the band, is both the vocalist and guitarist. She was born in Detroit and she used to hang out with Iggy and The Stooges, the MC5, and Suzi Quatro, so she definitely knows punk rock from the start. She moved to California in the late '70s. Interview by Enrico. Photos by Steve Guevara.

MRR: Was it like "as soon I'm a teenager I have to get out of here"?

De De: I always wanted to come to California when I was young, but I wanted to go everywhere. My dad didn't even own a car until I was 12, but I guess that's even better than some people have it. I always felt like they hindered me from getting as many places as I wanted to. When I was really young, I always was the adventurous type. I did come to California in my early teens, but I didn't move out here until I started UXA. I met people in Palo Alto, and they seemed like the people who were going down my road or something, during the early punk days, '77. I loved taking the train to SF. I was trying to put a band together, me and this guys I was with, Ricky Williams. He used to be in The Sleepers, and his best friend was Michael (Kowalski), so we moved up here and he helped me find musicians.

MRR: Was it still really hippy here back then?

D.D.: No, it was already punk here. I read about the Sex Pistols in Creem in '76.

MRR: So you saw the Sex Pistols and decided that was what you wanted to do?

D.D.: No, I was already into Iggy and the Dolls. The people that I hung out with were into the New York Dolls, and the first time I heard the word "punk" as a kind of music it was about the Dolls, a long time ago in '73. They were considered punk, totally punk, kinda street type of thing. I already wanted to sing. Before that I was into Alice Cooper and Jimi Hendrix. I wanted to be a soul, blues singer, that vibe, then I realized I wasn't good enough to sing that kind of stuff. I felt like a misfit, so when I heard about the Dolls, I felt "that's me!" That's more of what I'm coming from. I've always been political, since I was a kid I was a person concerned with social justice.

MRR: Do you think America has changed since you were a little kid?

D.D.: No. It's the same thing. America is subtle fascism, it's extreme fascism, it's Disneyland.

MRR: I was playing some of your records the other day. There's two songs on the Tooth and Nail comp, and those songs were more personal.

D.D.: That was early punk. It was obvious people were into anarchy, maybe they weren't sure about it. I think Crass were the first group that were totally dedicated to it. "Me and Michael," that song is about Nazi doctors, we tried to be more subtle. We were mostly studying a lot about CIA mind control. "Social Circle," that song was about LA. I was around the wrong people when I got first got there. I was mourning over my boyfriend's death. I was very vulnerable. I was in shock for months. I couldn't even be involved with that circle. UXA is United Experiments of America. We were talking about CIA mind control, but now I'm changing the name of the band. It can mean different things at different times, like MDC did. I really like United Experiments Of Anarchy, because I am a self-proclaimed anarchist and I am one, because I know what anarchy is now, I just am. I use the word "anarchy" on one of our first songs, "Innocent Bystander." "20 years old and I want to

hide...I'm alive in my reaction all for anarchy." I was living my life how I wanted to. There's a lot of people who think they're liberal, but are really fascists.

MRR: Do you ever play any of the old songs?
D.D.: We did three of our older songs on the new album, like "Social Circle," that weren't on the first album. A lot of people liked those songs. We did "1995" and "Visitors." It took two years to get the album out. I just didn't have that many songs right up to that point. I wanted to do those songs, because they were fun. I think that I am a better singer now. I wasn't that good of a singer back then, still I wouldn't change "Illusions Of Grandeur" for anything. There are interesting qualities about that mix.

UXA

MRR: Do you mix your songs now?

D.D.: Now I do. I've always been there, except for the first album. First the engineer did the "white" mix of "Illusion," and then Robbie (Fields- Posh Boy Records) was going to re-mix the album, and I said I had to be there! And then Black Flag had a studio (Media Art). The day we were supposed to go there, Black Flag had a fight or were sued, and it shut down. So he did it by himself. Do you have the "white" one? It was a different mix with "UXA" stamped on the label and has less tracks.



*Detroit City is my home town
That's where all the great punkers were born
Close to a factory near the railroad tracks
I'm a Cotton Pickin' Punker from a way, way back*

MRR: I saw that album, but it was \$100 or something.

D.D.: Oh my god! It went from \$35 to \$70. I could make you a tape, but I have to fix my record player first. I could put it out on CD, huh? Anyway, I was ready to go to New York, the band already moved to New York, and that's why we didn't get the picture of the whole band.

MRR: That's right, you're the only one on the cover!

D.D.: I didn't want it that way! I think there's better pictures, too, from that shoot. Whatever, I was trying to show the illusion of Hollywood. That's what I felt when I first moved down there. It was like a mirage. There was a magical quality about it, but at the same time it was too phony for me, and when you get rooted there, it's love/hate thing I have with LA. You're trying to move then you just can't get the hell out. It's quicksand!

MRR: What do you think of the mainstream rock benefits like Free Tibet?

D.D.: I don't think there's anything wrong, as long as people are doing something. I mean, trends can attract people, they can attract the right people and the wrong people. If the concert was a benefit, well, they're helping Tibet, who cares if it appears to be trendy? If they're doing something, that's important, it's important to be part of something and doing something positive. They are so many issues. I'm really involved with just one movement and the Zapatista are the first to say it. We're fighting a world war here, they're sick and tired, they've seen the pattern of conquer and divide, land resources, so they're saying we're fighting for the rights of all people. That's why they took over police stations and killed the vice president of Mexico. They're an example. We've got the Internet, we've got the radio, you can't hide this stuff. We've got Amnesty International. If all those people, the people of Tibet, the Chiapas and all these people, it's all the same reasons, trying to fight people who are trying to control them. All they want is to be free without being exploited, and that's what I think is going to happen more and more, because the world is getting smaller. Martin Luther King Jr. said it, World War Three is going to be between the rich and the poor.

MRR: Let's talk about the band as of now.

D.D.: As of right now we've got Suzi (ex Snap-Her) on drums, (we're an all girl band now), and Erika on bass. Suzi is a community drummer, she likes to play with us, but I like it being all girls. We're working on it. I just want to tour the US and Europe. In the last five years since I started to do UXA again, we've toured twice on the west coast.

MRR: Do you like touring?

D.D.: I love it. I hate leaving my cats. I miss the cats. I've got two. One is a reincarnation of the a calico cat I had for 14 years, and he purrs the same way. Other people believe that too. But anyway, the new album, *Tree Punks at Real School*, it took me three months, in Pomona. I had to do all the guitars in this old building. The engineer was kind of incompetent, so I had to use a different studio. Despite all the problems, we still got a good record. I needed to capture the band at that point. These punkers lived there and stuff, I had fun. The Tree Punks, they were from Lake Arrowhead. I met this guy, he said, "we're tree punks". Fresh water and clean air, that's me, a tree punk. The perfect description of the way I am as a person.

MRR: The album is CD only, right?

D.D.: I just don't have the money for another mastering. I wanted to put it out on CD. People can make tapes out of it. Maybe I'll put it out in vinyl later. I'm still working on the distribution. If somebody wants to order it by mail for \$10 cash or money order to: D.D.; PO Box 291306; Los Angeles, CA 90027. Anybody who wants to book us, our number is in Book Your Own Fucking Life.

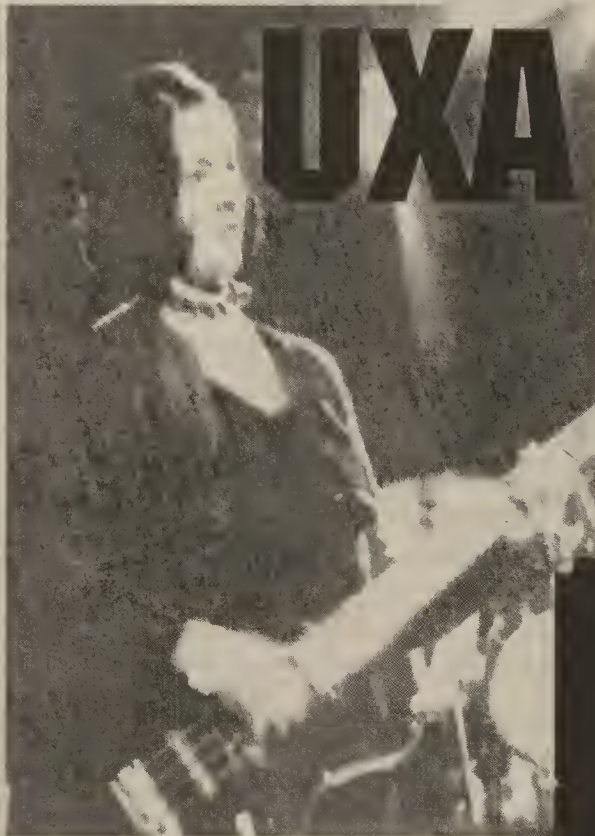
MRR: It's not coming out this year.

D.D.: It helped me to find a place to stay, I was looking to places to play, too. I ended up booking the Stratford Mercenaries. I interviewed them for Flipside. It turned out really good. I'm really mad at myself, I haven't

finished transcribing it. But, it's gonna come out when they come back in June. We'll play some shows with them too, at Club Bullocks. It's all ages, and it's in an industrial part of LA. It's really happening.

MRR: Is there any new band you're into?

D.D.: I like Plutocracy. I don't really listen to bands. I see them, but I don't have that much time. I like a lot of diverse stuff, all kinds of stuff. My mind is on other things a lot. Speed Buggy. They're more of a cabaret-rockabilly without a stand up bass. I like coun-



try music a lot, We have a punkabilly song with a banjo on the new CD. It's about my punk history and others that you hear the names on the song. I guess I'm into grass roots stuff.

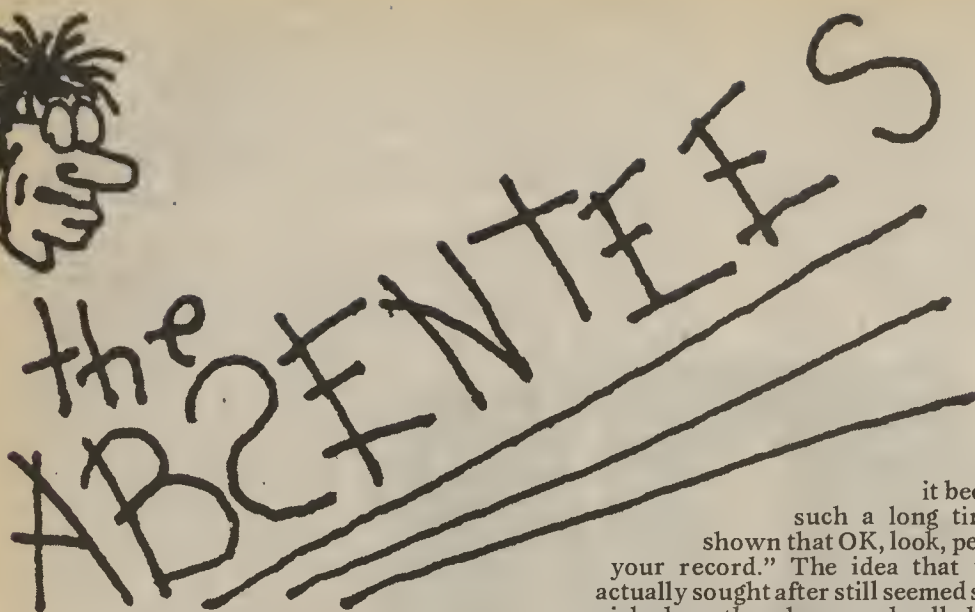
MRR: Do you think that Woody Guthrie was punk rock in his times?

D.D.: Oh yeah. Punk is folk music and that's why most of our songs, old or new, I can always play them acoustically, and they can still come across, even if they're fast. You know, it's funny that you mention Woody Guthrie. I really love that movie *Bound For Glory*. The movie is about him. I read that book. Seeing the movie refreshed my memory. He did a lot of work for the migrant workers down in LA.

MRR: Any closing comments?

D.D.: It is just great to be around a lot of anarchists. It's fun to come up here for the anarchist book fair.





h i s

THE ABSENTEE
The Absentee
co's original
As best he
was a referee
ic absentee
Long Beach
Rocco drove
y sent out men

[illegible]

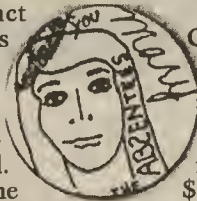
guitar while other players kicked out and recruited a proclaimed band leader and revolving door policy. The face when Rocco's girlfriend (the band) absconded with him not long before the Absentees this woman, Mary W., who auditioned for greatness. Pissed off, Rocco composed a couple of songs over as temporary singer and recorded six songs. Out of the two songs inspired by Mary, he chose to comprise both sides of any single. "Tryin' To Be A F.U.M." (a subtle acronym for Fucked Up Man) were pressed as a jukebox single. At most, the A-side is the cleanest, paired with its freaked-out B-side. Worm-esque engineering, and I find that the song fits in with the remake of the Taxi Driver

can of Folger's. I told information. Less than was in direct contact nation drought was

TEE CONCEPT
The Concept was Rocco's name for the band. I can recall, the name came to some problematic that had beset the public bus lines where for a living. While the problems about the problem, undoubtedly did nothing. It is unclear when the Absentees. The Absentees played regularly but to be part of a "scene". He likes of Iggy Pop and never quite integrated in punk circuit. "We tag. We were doing our own with those guys too used the part of a punk themselves to lose the muscle shirt probably didn't help either). The mixed nature of the band made them misfits. This fact would be reflected in the dearth of references to the Absentees in fanzines and early US punk rock's collective memory.

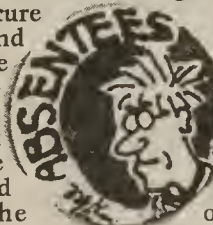
The member lineup was constantly in flux. Rocco remained on as were forever being Rocco was the self-implementer of the door swung back in his (also the singer for another band member were to record. It would be the inspiration to the Nth degree, little ditties and took for the Absentees and pure spite, it would be Mary that Rocco would es of the band's legend-Mess With Me" and n for Fuck You Mary) riendly 45 in 1981. To ar prize winner of the verb vocals, its Tape-nd its prurient appeal. cely into my imagined soundtrack. The four

other unreleased songs will hopefully appear in reissue form sometime this year.



GET INTO THE GROOVE

Though the Absentees stayed together long enough for the single to get pressed, the band fell apart shortly thereafter. Two hundred copies were manufactured, and Rocco came up with \$163, enough to pay for half the pressing. The other half (94 copies to be exact) were never picked up from the pressing plant. The copies that Rocco did get were mostly given away and, of course, Rocco made sure the subject of his contempt, Mary, got a copy. Mike Zed reports that: "Even the ones that were sold at Zed Records (including the ones that went to Jello and Tim Yo) he gave to the store for free just so we would carry it. He said he brought them and felt weird about it the first time, but the second time he came in we listened to it and liked it, and he has liked us ever since." The "promotional copy" printed on the 45's label to avoid a perceived infraction of copyright laws would be unwittingly accurate since Rocco did "promo" out most copies. Rocco was freely giving out copies to his niece's friends up until a few weeks ago. That last sentence surely has punk collectors around the world shaking their heads in disbelief. Up until the writing of this article, only five copies had surfaced "in the wild": one in a San Francisco shop, one mail-ordered from Berkeley, one in an English shop, one on a German set sale list for 10 DM, and one was rounded up by the Stitches guitarist amidst a box of junk records at a local swap.



STARS GET IN YOUR EYES

As would be expected, the sudden deluge of attention caught Rocco off-guard after nearly two decades of thinking his efforts had been wholly ignored. "I'm puzzled. Shocked. And I'm overwhelmed. But this makes me very happy. I wanted people to hear my music for years and finally I found out, yeah, somebody HAS listened to it." Combine the intense interest of a couple dozen serious fans across the globe with the speed of the internet, and what you get is Rocco's newfound fifteen minutes being all the more sudden — and volatile. Unbeknownst to Rocco, the Absentees' began an unprecedented rise to infamy almost five years ago with the bootleg release of "Tryin' To Mess With Me" in the Killed By Death series. When asked about this, Rocco replied like so many early punk rockers have: "It was an illegal bootleg, but I couldn't be happier that it was put out." Now, thanks to collector scum around the globe paying a few hundred a throw for the last remaining original copies, Rocco has surely set a Guinness World Record for highest royalties paid for a punk single. Sugar plums are dancing in this ex-Absentees' head. Over the years, a number of former bandmates and former students have achieved varying degrees of success (running the gamut from the Runaways of yesteryear to No Doubt in the past year). It's remains to be seen if an Absentees reunion is in order or if it's best for Rocco to enjoy the belated recognition with the past at a comfortable distance.

EPILOGUE

On that note, this fearless punk rock crusader is giving the Absentees record a final spin before bedtime and giving himself a pat on the back for completing this article just before the monthly deadline. So who wants to help me crack the case of the mysterious Jackie Shark & The Beach Butchers 7in. for next month's issue? As always, I can be found at: Peer Pressure/P.O. Box 49984/Austin, TX 78765

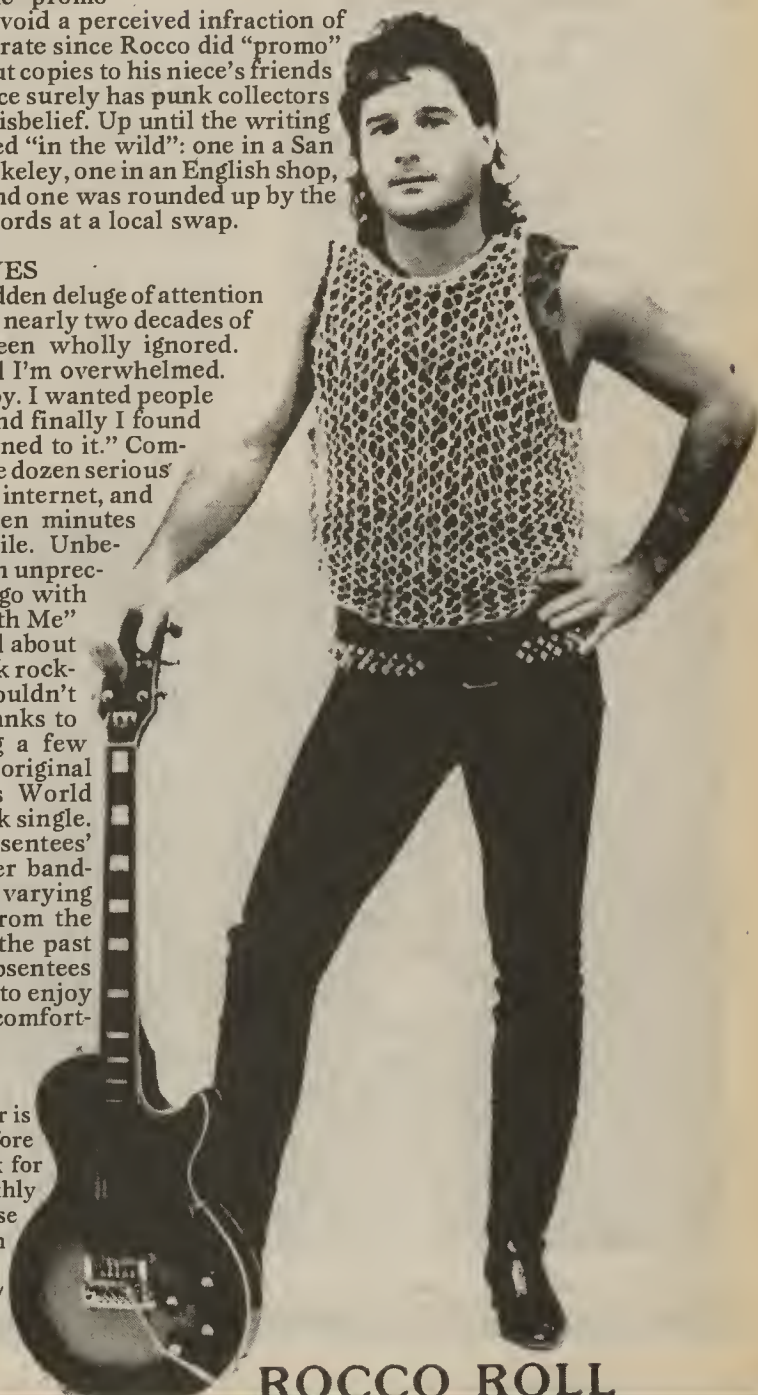
Trying to mess with me

Come on baby, now can't you see
aahh honey Now what will it be.
you damn fool messing with me.

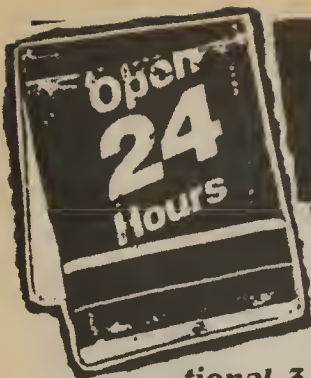
Hey girl what you trying to do
you always be acting like a damn fool
and now your trying to mess with me.

heyeah you look like a slut and act
like a whore.
Come on baby now do it some more
you damn fool try to mess with me

Now your try to mess with
me.



ROCCO ROLL



the snarkout

The Snark-out Boys are a confrontational 3-piece band from Cleveland, Ohio, young men with some strange theories. In just about one year of existence, they've already managed to create some impossible situations for themselves, as well as to weather an incredible mini-storm of controversy, chaos and tragedy. They may deny it, but they're pretty damn punk. You don't want them in your house, and not many operators want to let them in their club more than once. When I finally cornered them and made them be interviewed, I discovered a lot of bizarre behind-the-scenes info about this most-fascinating combo, a love explosion produced by the combustion of, 3 truly intolerable people. Interviewed by Ricky Kasso.

MRR: For the record, tell me and the world for once who you guys are.
Walter Galt: I'm Walter Galt! He's Winston and he's Heinz.

MRR: Are those your real names?

WG: Yes

Heinz: No.

MRR: What is a 'snarkout boy' and why is that the name of the band?

WG: Winston?

Winston Bongo: Snarkout boys are bored, dissatisfied teens fed up with the vaguaries and stupidity of their environment. To relieve the pressure, they leave their domiciles and embark on madcap midnight romps of wholesome fun, true crime and international espionage and intrigue. Our band is called the Snarkout Boys, because that is who we are.

H: It's also a book by Manus Pinkwater.

WG: Two books, actually.

MRR: So your inspiration is from a book and you've taken the names of the characters?

WG: Well, in a sense.

WB: We are the Snarkout Boys.

H: Dude, I can't even read, dude.

WB: English.

WG: He's Chinese.

MRR: He's Chinese?

WG: He's Heinz the Chinese Butler, dude.

MRR: So why'd you name yourselves for these characters? Is it representative...

WB: My name is Winston. I don't know what you're talking about. (At this point, all three members begin singing the Husker Du song of the same name.)

H: Didn't do much research, did you, buddy?

MRR: No, sorry. All right, tell me what your role is in the band.

H: I program fat bass tracks on Ovation and fuck 'em up live on my 3-string piece of shit.

WB: He also supplies the proper attitude and fashion sense for our punk rock mission.

WG: I strum my simple instrument and croon minor-key love ballads with a song in my heart unheard by the emotionless.

WB: He also supplies the lusty, touch-me yearnings of the adolescent and the correct fashion sense...

MRR: And you?

All three: Do You?

WB: I came to bring the pain hardcore from the brain, to hammer a message of casting off our shackles and breathing freely. What more could gentleman want? What would they have? Is life so dear or peace so sweet as to be purchased at the price of chains and slavery? Forbid it, almighty god! I know not what course the others may take, but as for me — give me liberty, or give me death! (Heinz applauds and begins singing 'America the beautiful').

WG: For God's sake, Henry, sit down and pass the potatoes.

WB: Lacking a podium, though, I decided to play the drums.

MRR: Live, you guys are so...chaotic. Why?

H: We suck! Worst band in Cleveland! Worst band ever! No talent!

WB: I'm not a drummer,



boys

I'm a guitarist; he's not a bassist, he's a drummer, and he's not a singer, he's an artist.

WG: Dude, it's about love and energy and passion, not rehearsing and perfection, dude.

H: We're keepin' it real!

WB: We're sloppy people.

WG: It's the L-S-D, dude!

All three sing: Party! Pizza Party!

MRR: Okay, so tell me about your songs. They all seem to have messages.

WG: The songs...

WB: Devil bunnies! I snort the nose, Lucifer! Banana, bānana!

WG: A satanic riddle!

H: Ernie? Ernie Dinklewat?

WG: No, but seriously...

H: Oh, they may seem to have messages.

WG: The songs are about people and places and frustration and fucking up and about missed opportunities, and how love...

H(Sings): Love hurts! Love cries! (Falls on floor)

WB: How we're not free to understand real reality because of what we must endure to survive in this culture. We miss essential meanings and truths, cloaked by symbols we attach to them because our responses are governed by the ways we've been taught to behave.

MRR: Now, you're a punk band, but your songs don't really sound very punk to me; they're more metal or even pop or something.

H: I'm not punk.

WB: He's dirty.

H: This ain't something new that's just gonna come outta nowhere! No! This is something old! and dirty!

ALL: And dirty!

WG: I guess we're kinda punk. Guys?

WB: Punk isn't music. Punk is a spirit and a way of life, motherfucker.

H: And metal rules! Kyuss! Oh, mighty Kyuss, where have you gone?

WG: I don't know. Good songs have pop parts. To sing along you need a melody.

WB: But you gotta rock, man! Metal!

MRR: So what do you guys like? What are your influences?

WG: I like Neil Young, J Church, Modest Mouse, Starfish, Mountain Goats, Big New Plaid, Halo Benders, a little Wu-tang, ya know?

WB: Nomeansno, All, Bigdrillcar, Wu-tang, Big New Plaid, Leaving Trains...

WG: Leaving Trains, dude!

WB: You know, loud independent American guitar rock. The Didjits, the mighty Rocket —

WG: Rocket, dude!

H: Oh Yeah!

MRR: And you?

All three: Do You?

H: Dude, the Wu! The Pastels, the Fall.

WG: 1/2 Japanese.

H: 1/2 Japanese, US Maple, Can, Halo Benders

WB: Captain Beefheart

H: Ah, who the fuck cares?

MRR: So you guys don't actually listen to punk music?

WB: Punk is a spirit and a way of life, motherfucker.

WG: We know punk and we do listen to a lot of it, but without other influences, all you get is a boring rehash of a style and not any creation.

H: And that's not punk! Fuck dinosaurs! Fuck classic rock shit!

WG: And dare I say it, we are punk. We don't need to listen to

WB: It's all we can do, we're still breathing.

MRR: So who puts out your records? What's this Grist-Milling?

WG: That's us, we do it, us and Stan.

(Stan Newman overheard the question and came to join in)

SN: It's like SST! A band with a plan! Except we didn't have any money to start with.

WG: It's Heinz's idea, and we all came together recognizing a DIY necessity...

SN: Yeah, to recognize original and good bands who'd rather make music than spend money on...

H: Professionalism! We got gear! We got clothes! Look at our light show!

MRR: How does that work out, I mean financially?

H: It doesn't.

WB: We put our money into it and that's it. We get to look at and play records we made. Otherwise, we could flush that money down the toilet. Fuck green!

SN: Eventually, maybe, we could get to a point where we...

WB: Break even.

H: Ha!

MRR: That's got to be kind of expensive. How do you afford it?

H: Stan's the money man. Don't ask me where it comes from.

WG: We don't need to eat or sleep or live or...

WB: Hey, you wanna hear about punk? Our record only came out 'cause I stole the money from the gas station Walter and I work at. How punk is that?

WG: Smash the state, dude! Power to the people!

WB: Property is theft. TSOL.

MRR: So who are these other bands? Oh, that's Big New Plaid.

SN: Yeah, big new plaid was awesome rock 'n' roll. That was Heinz's first band. He did it for



years, and no one cared, and eventually they fell apart.

MRR: What about...who are the Rondelles? And...

WB: The Rondelles sent a tape to Jiffi Pop—the Unknown's label — to see if they could get 'signed,' and they gave it to me to give to these guys, and Stan loved it and called Albuquerque, and we did it, and everyone wants it. They're gonna be huge, the world misses Phil Spector. Good summer, happy music.

WG: And, Bisybackson is from Portland...

H: Oregon.

WG: Stan's got crazy distro ideas and basically got in touch with them and offered to pay to put out a record, and of course, they agreed.

H: Yeah, they're awesome, they're cool, they're poor...

SN: Yeah, those records actually sell, too, unlike any of our own.

MRR: What about the Mormons? I've heard of them.

H: Fuck those guys. I don't even wanna talk about them.

SN: Oh, their record sells pretty good, but...I don't know.

MRR: I don't get it. What's the problem?

H: What a bunch of assholes! They vandalized my ride...and my mother's house. And they fucking broke my drum set at a show.

WG: They bumrushed us, dude, right off stage, and their fucking



goons beat up Stan and Winston.

SN: Yeah, they threw a trash can at me.

MRR: So why'd you do their record?

WB: To get back at them. It was broadcast live on the radio, if you can believe that, and we ripped it off. I don't even wanna talk about what they've done since then.

H: It's like a war now. They're fucking horrible people.

MRR: I still don't understand why you'd do that if...

WB: Well, they're popular — and for destructive hardcore...

H: Hate punk.

WB: They're a great band and really hilarious.

WG: Unless you have to deal with them.

MRR: Did they really beat up Earth Crisis?

SN: Yeah.

WG: Maybe?

H: I don't know. They act like a bunch of dicks, but actually they're fucking pussies. That's why they need their goon squad.

WB: Who knows? Like I said, they're terrible people. I wouldn't put anything past them.

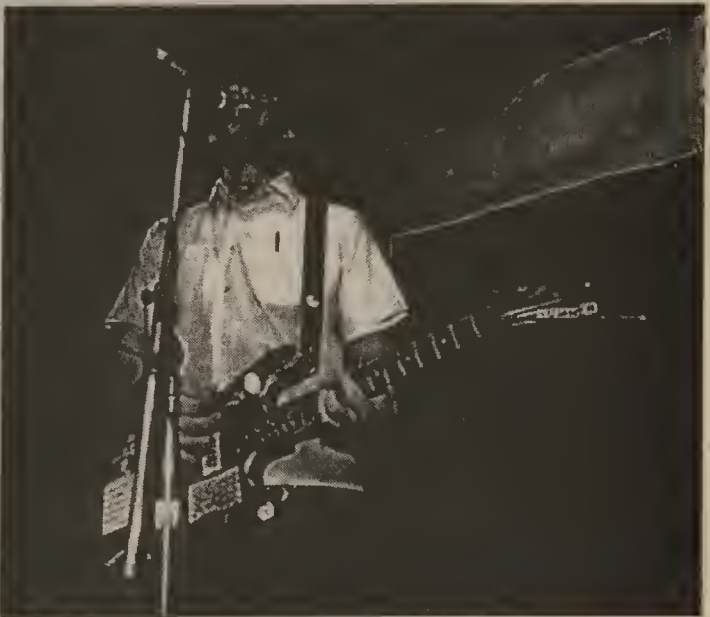
WG: Their guitarist fucking killed a guy!

H: No he didn't! He just stabbed him.

MRR: What?

SN: Okay, the guitarist of the Mormons, KJ, knifed a pizza delivery guy for like no reason and tried to steal his car.

WG: Yeah, but he's so fucking dumb he brought the car back and



got busted.

H: That's why they're not around right now.

WG: It's hard to do much when your guitar player's in jail.

WB: Can we stop talking about them now? I'd like to keep the potential damage..

SN: To us!

WB: To a minimum, you know?

WG: The bottom line is we're not seeing any money.

H: Ever.

MRR: So what's next for you guys?

WG: Jamming and recording and touring.

H: Summer tour — for REAL this time.

WB: Yeah, we had to cancel our summer tour plans due to our own legal problems, as well as financial, of course, and our van kept breaking, but no one's stopping us this summer.

SN: Another Snarkout Boys record or two before then, maybe another Rondelles.

WG: And, Bill Murry — that's with three R's.

WB: And, no A.

H: Look for us, it's worth it. This is your fucking life we're talking here.

WG: Yeah.

WB: Right on.



MRR: Any last words?

WB: I regret that I only have one life to give for my country.

H: Write us. PO Box 771402, Lakewood Ohio, 44107.

SN: A stamp gets you a catalog.

WG: The records may not be slick, but...

H: They're real, baby.

WB: You can't fuck with honesty.

The most exciting thing I discovered on my visits to Finland is this band, ÜMLAUT. Their shows have more excitement and the unexpected than anything I have seen before in Sweden or elsewhere, and they are fun guys too, very unusual. But outside of Finland, nobody knows about them, so I did this interview. Their English is better than mine so... Ümlaut

Finland's Finest. Present were Smedvig Robray and bass player Janne. Interview by C. Nilsson.

MRR: Who is in the band right now.

Smedvig: It is Ulf and I singing, and Ulf also plays the guitar, and Burri plays the drums.

Janne: And, I play the bass.

MRR: Didn't you also have a girl in your band.

J: Yes, Nadia, she played guitar, also. But she is gone right now, maybe she will return.

MRR: Tell us about your name, "Ümlaut."

S: It's for all those English who don't use accents on their writing. Here in Finland we have a much richer and more developed language than in places like America, and this shows in our accented letters and words. So "Ümlaut" is about pride in our language and our unAmerican culture. Finland has a language that came from a different language family than the rest of Europe, you know. It represents our own culture and our fight against all American culture.

J: Even if the word "ümlaut" isn't a Finnish word.

S: We want them to at least understand our refusal.

MRR: So, tell us why your songs are all so short, so fast.

S: It is part of our general ethic, the Ümlaut ethic. We play fast and short, we live fast and short. That's the way we do everything. That's why we drive motorcycles, to move fast, to go from one place to another, to never slow down, always with the wind in our hair. We have a rule that none of our songs can be more than thirty seconds long. That forces us to do a lot in a little time, to never waste time, to always come to the point fast. If we can do a whole song, a whole musical thought, in thirty or twenty or ten seconds, that's more excitement, more action and no time to be bored.

J: And if our songs are faster, are done faster, then that's more time left over for other things. Other bands want to play for an hour, we say play for ten

minutes. Play a whole sixteen song set in ten minutes. If all bands did that, we could have six bands play in a two hour show. No bullshit, if you like a band or you don't, you know immediately, and if you don't, they don't waste your time.

Get to the point. And when the show is over faster, then there's more time left for other things, for other parts of life.

S: For riding motorcycles.

J: Play faster, live more. We strive always to do everything faster, to get more life. Because, we know that we will not live too long!

MRR: So tell us how did you get the vocal sounds on the demo tape.

S: That's actually a very good question! We wanted to experiment with the vocals. Ulf used to work as a motor and automobile mechanic, and at his shop they had the gas Freon.

He discovered one day (because we are always, always experimenting) that breathing in Freon makes your voice really

low. We already knew that breathing Helium makes your voice high, so on the recording, we took a lot of Freon from Ulf's shop and some Helium balloons, and I breathed the Helium in from the balloons and Ulf breathed the Freon for the low vocals. That's how we did those very high and very low vocals. A lot of people have asked us!

MRR: Do you still do that.

S: No, because they changed the containers the Freon comes in. Now they are too big to take with us to shows. They are illegal to take in cars or on motorcycles anyway.

J: In case we get in a crash and everything freezes! S: Freezes in Finland, I don't know. But also when Ulf would inhale the Freon his head would hurt very much, and we played one show when he was knocked out after only two songs, which was really fast. And for me it's better to move around and swing the mike stand around, not having to always inhale from the balloon between words.

MRR: So, tell us what was the song "Intifada" on that demo is about.

J: That is about the struggle in Palestine against the forces of Western imperialism. Anywhere that people are oppressed and have their lands

maybe the best on the demo!

MRR: Has Ümlaut ever played over the border in what used to be the scary U.S.S.R.

J: Yes, we have played there. Just a couple times, small villages, you know.

MRR: What was it like.

J: The shows were good, though the people didn't understand us a lot, and we didn't understand them very much, sometime.

S: Like, at one show in a small village, there, they paid us with sticks and a heavy hat, and the chief gave us his daughter for the night! We would play over there more, but I think some places you don't even get the sticks and all they have to offer you for the night is a goat.

MRR: Yes... So, weren't you in another band, Janne.

J: I was but I rather you not mention the name of it in the interview. We formed that band with the idea that every song would be made from riffs from Motorhead songs. At first it was great, and we could write a lot of songs, but soon we ran out of cool riffs. We had used up all the riffs from the cool Motorhead songs. Motorhead is still around, you know, and we kept waiting, hoping and hoping that they would start to write cool songs again. But they didn't, and so finally we had to break up. It was very sad, but we just couldn't write any more cool songs. I'm a little ashamed of that band now, I'm much more proud of this one, so please just mention me in this one.

MRR: Where do you all live. Is there some address where people can write to you.

S: We actually all live in squats or sometimes the youth centers here. We never stop moving, like, said, never slow down. We mostly stay in Helsinki or in Tuusula, where all our friends are. But I'll try to give you an address of a friend where you or other people can write to us, I'll try to get one by next time.

MRR: Tell about the record you have coming out.

J: Soon we will bring out a 6" record ourselves with our friends help from here. It will be at least ten full songs, most of them new ones, and with different vocals, I guess, since we don't use the Freon and Helium right now. But it will be cool MRR: Anything else you want to add.

J: No, just thank you for the interview, and watch for us.

S: Live to ride, ride to live! Play fast, live fast! As for contact, please use my address, and I will forward letters, because they live everywhere:

C. Nilsson,
Grävådersu
4n, se-222
23 Lund,
Sweden.

ümlaut

taken away, of course, that's ha.

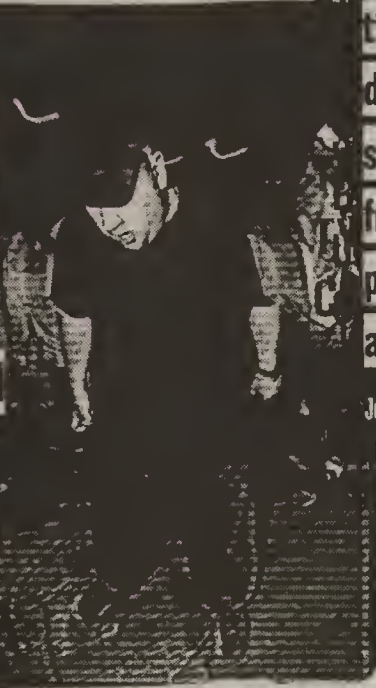
MRR: Can you tell us more about the song itself.

S: It was an accident, really. We just made it out of a noise that was left over in between songs on the recording tape and a sample we found on an old punk record, we had a cassette with us. But it's a good song, very short.





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SOME PEOPLE CHOOSE HARDCORE AS A CAREER

Some people choose hardcore as a fashion statement. Others, have no logical alternative. Such is the case of **Indecision**, a Brooklyn based hardcore band, who despite what their critics say, **Indecision** represents everything a hardcore band should: a dedication to DIY, thought provoking lyrics, and hard-hitting music. To simply brush off **Indecision** as a typical mosh-core band would be a mistake.

there's a lot more there. **Justin** approached me about doing this interview so some of the stereotypes surrounding **Indecision** could be cleared up. Present from **Indecision** was **Justin Brannan** (guitarist), **Indecision** is also comprised of **Tom Sheehan** (vocalist), **Rachel Brannan** (guitarist), **Steve Bago** (bassist) and **Pat Flynn** (drummer). Present for **Indecision** were **Nick Steffens** and **Jesse Cannon**.

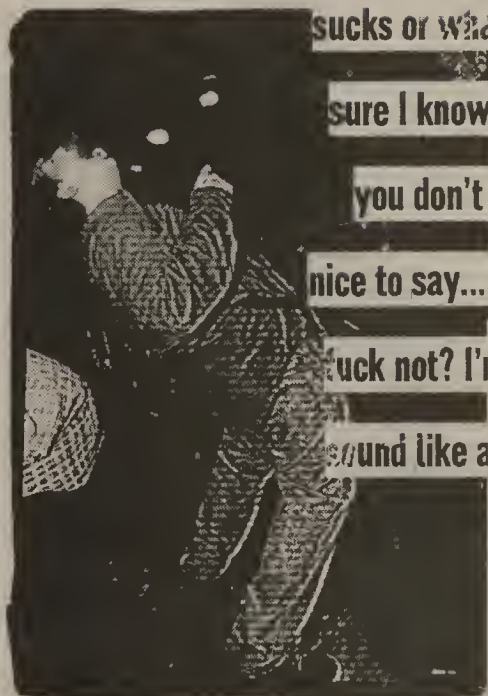
MRR WERE Nick Steffens AND Jesse Cannon.

Nobody cares about your band history. So we'll skip that. Justin Brannan: OK. What do you think of the thing image Indecision has, or people think you

have? JB: What do I think of it? I think it's funny- but its detrimental to us because I know it has turned a lot of people away and a lot of people just write us off, tough guys, mosh metal from Brooklyn. Whatever and they've never read a single lyric, seen a show, read an interview. I bet the **HaC** staff thinks you're thugs. Going down to Avenue A and beating up people etc. JB: But as much as it bother us, we don't really care because the close minded people who would write us off because we're from Brooklyn, are the ones we don't care about, some people are so wrapped up in themselves... whatever. OK, I'm out of questions. JB: ok thanks, bye. I'm kidding. So let's talk a little bit about the record companies you've worked with. I know you have had some problems in the past. JB: We've "worked" with a lot (of companies). True. What about **Too Damn Hype**. I know that guy ripped you off pretty bad. JB: well there was a time where we were just so excited that all these people suddenly wanted to press our records, we were caught up in that and

made some bad deals. People just called us and asked and we said "Yea" to everyone. We didn't even have any fucking songs well; I've since made up with Jeff from Too Damn Hype. He was annoyed because I was talking shit about him in some interview and calling him a scumbag but it was true. He gave us 30 records and that was it. Well, its hard because when people start calling you and offering you deals and stuff you're excited, it's natural for a band just starting out, you're psyched because all these people are just calling up and are willing to risk money in your band. So unless you are wise to all of that. The bad side of all of that shit, then there's no reason for any to be suspicious of someone intentions. **Well, I'm pretty sure they've tarnished their own image by putting out the OLC record.** JB: Well, we're embarrassed now because we're on the same label as OLC, but there's nothing we can do about that. **I don't blame you.** JB: That guy from PA ripped us off also... **Which label?** JB: Positive Face **What was the deal with him?** JB: He really 'did bad by us. He pressed that record like 3 or 4 times and we had no idea. He did an initial press of 500 on clear and then one day I was record shopping in the city and I stumbled across a 2nd pressing and then a third. I wrote to him and called him and I got nothing. Then I offered him money for some More copies because I figured he'd call then and he did and we fucking had it out. He's a scumbag. I heard he has since sold all his hardcore records and is pursuing his career as a tennis instructor. **Didn't you have a similar situation happen with Rick and Back Ta Basics records?** JB: Well with the Back Ta Basics deal, yeah Rick pressed it and continues to press it at least 5-6 times, but we don't mind that just because he really got that record around. We went to

Europe and everyone knew those songs- even more than our LP!! We still get asked about that split with Shutdown. **Can't complain with that. I think Indecision**



serve as a good example of DIY doesn't always equal good. JB: We're actually now going to press a CD of all of our 7"s so it can end all this shit. I want to make everything obsolete. **Is Wreck Age putting out that?** JB: No, our friend from Belgium, Alain. He actually did our first 7", he offered to do it. We had other offers for people in the U.S. to put it out but honestly, we'd rather someone overseas put it out because I don't want it to be all over the U.S. really the songs are really old and I don't know. **That's cool. Is working with friends important to Indecision?** JB: Yes very much so. I mean we want what's "best" for the band, but we like to work with people who truly believe in us and not people who know we have the potential to sell lots of records. We had offers from "bigger" labels for this next record, people we are close with and who truly believe in us, but Exit is where we are at and we believe in them very much. **While on the topic of records, why don't you talk about what you have coming out?** JB: We have a new full length coming out in July, it's called Most

Precious Blood. We have a split 10" coming out on Revelation with Shai Hulud. A split with this band Knuckledust from the UK. We toured with them in the UK, great guys, and lots of compilations. Nowadays EVERYONE is doing a fucking compilation. **That's cool. Rev is obviously the biggest label you've worked with. A little apprehensive about it?** JB: Sure. There was interest for them to work with us exclusively but right now we're just doing the 10" We're really

excited about Exit, I mean ALL of our friends are on the label. Did you get to meet the guy from Unbroken who runs it? JB: Actually, that guy Rob from Unbroken doesn't really run it anymore I don't think. Oh JB: Walter Schrifels started it actually. It's weird now Rev is putting out all that Elliott stuff and Crisis is where all the "hardcore" is going. VOD is doing a 7" on Rev/Crisis. I don't think Sparkmarker is very hardcore. JB: No. Onion is though. I've never heard them. Whatever. The next LP, Most Precious Blood. I know there is a high school named that in the city. But what significance does it have to Indecision. Yeah, it's a primarily African-American school. Catholic. They have an awesome basketball team we used to play against in school years ago. We just love that name. It's so ominous. And it has a lot to do with friendship actually. Yeah it sounds corny, but fuck you. Those three words have such meaning. I figured that. JB: Death is the climax of all emotion and blood is the fuel. Actually it's our crew. MPB. That's a lot better name than my crew. But we won't get into that. (Jesse Cannon laughs). JB: No, we won't. I know lyrics are important to Indecision and you write most of them. Does the whole band agree with them? JB: I write 95% of them. Is there 100% accordance though, amongst the band? JB: The last record, the newer songs were all about religion. Most of them, on this record I wrote about some different stuff. It's like we have all these songs, all this music and I try to sit and write each one about something different. Not ALL of our songs are about religion that'd be fucking retarded and useless. I heard you once described as "pro-spiritual, anti-religion." feelings? JB: Yes, very much so. Whoever said that was pretty accurate. We feel that there is something more than our bodies, there is something more than this life but we don't see the necessity for rules in order to find that something. Rules are what we are against. Isn't that what punk rock is supposed to be about? Kind of like an Agnostic point of view. JB: In a way. I consider myself an atheist, but I think some things were meant to be, certain "roads" in life were meant to be taken, certain things happen without warning or reason and I always think "There's gotta be a reason for that" You have a point. Karma, if you will. JB: Spirituality without religion. Without rhetoric. Without rules and dogma and stories meant to scare us. Holy shit, this quesadilla is burning my mouth. (laughs) Sorry to hear that. What about the fact you guys got labeled as an edge or vegan band. JB: Well, that leads back to an ad for our first 7" about four years ago... at the time I was vegan and the guy who did the ads assumed we were all vegan. It was a harmless mistake that has haunted us to this day... That's pretty stupid JB: what we love is when someone interviews us right, and they ask the mandatory question. "Are you guys SXE? Vegan?" and we say...whatever we say and then in the back of the zine, there's a review of our record and it says "great release from this SXE- Vegan band". I'm pretty sure In Effect did that. JB: I don't remember. We always say "No" but no one ever listens. Me neither. Who cares? JB: Rachel and I are vegetarian and Tom and I are straightedge. It's like, who cares anyway!! I think bands that have Xs around their names and stuff like that are insecure. JB: But the question ALWAYS comes... They think that maybe kids will like them because they're edge or vegan. JB: I think bands with X's around their names are just looking for that automatic "crowd" That's big up here in Syracuse. JB: Yeah and that's stupid. If I lived by that, I would've passed up on such great music. What does it matter if a band drinks or does drugs or whatever. You've got a point. JB: It's a fucking band- if you like the music- then that's it. I mean, that's the way I see it... I know politics are something that's important to at least you politically. So, what are your feelings on styrofoam? JB:

Politics are very important to me, but as far as the band...we're 5 individuals. So we don't write songs about stuff that we all can't somewhat agree on. Well if it doesn't matter what a band does outside of their music why do interviews matter? JB: Interviews matter because people want to know what a band has to say, people care about that, I care about that, but if I really love a band musically, then nothing can change that... Did you ask me how I feel about styrofoam? I think it's great. I love it So then in that case you could listen to say the racist Skrewdriver albums if you liked the music. JB: That's a good point, it's a good argument... but yeah. I've listened to the Skrewdriver records before...I'll be singing the choruses in my head a week later but that doesn't mean anything... it's just catchy. Besides Skrewdriver was full of shit, they were just cashing in on the whole scene. Did you know that? No, but now I do. Really that will give my girlfriend another excuse for hating them. JB: Haha. I'm just saying...if music is what matters then nothing else should...if its both...if you need a band to agree with you both musically and politically then, it's a different story. I think that comes down to a personal preference basically. Jesse shut the fuck up. What about General Noriega and Nicaragua. I know you are very interested in that. JB: I liked how the army was blasting heavy metal all day to get him to come out of his house. That was good. They should've blasted Amber Inn they could've cleared out the whole country. (laughs). Jesus. (laughs) JB: Have you followed this hot new news topic, the whole Clinton sex scandal(s). All 10 of them now. I think it's getting a bit ridiculous. It's so ridiculous. Every day someone new comes out. People are just cashing in at this point. JB: I wanna do it. But the thing that is so frustrating to think about is like- what the fuck all these people are so full of shit, they're all coming out now. But, they have an excuse because they can all say that they were all to afraid before to come out but now since practically everyone had an affair with him, and they're all coming out about it- so can they, and I hate that, because they're hiding behind that justification. At the same time though, I don't think the president should be breaking laws. I think the President shouldn't be going around having affairs. He shouldn't have enough time to fuck Hillary. Nevermind other women. JB: No, but people have to realize- he is a human being. I'm not saying that means he should be excused or understood- but I don't know. People are so outraged; it's an affair. People do it all the time... I understand where you are coming from. But people have the right to be upset if it is true I mean, people want the president to be this robot. This perfect robot and that's just not how it is. Of course they can be upset, no one wants the president to be having affairs with other women but I think people are seeing it as "Oh my gosh... I know Larry did it to his wife down the block...but this is THE PRESIDENT" - It's the same thing. We're all human beings, and it could happen to anyone. True. It happened with JFK but the media is so infatuated with sensationalism these days. It's a pretty sad state of affairs in the media. Well if you look at all those presidential biographies every President is rumored to have fucked around. It only sometimes comes out during their presidency. JB: Its nothing new. But it's all over the news. I remember I was working in a bank vault for like 6 weeks and we could get down there was A.M. radio reception. So I listened to talk radio all day and it made me sick. People just repeating themselves over and over and over about this. It's so boring. They're fielding calls from this and that person, and taking polls, it's pathetic. There's nothing else going on so this is it. This is news. All day long. One show after another. But there are real things going on... but nobody cares. That's why the media doesn't care. JB: Sensationalism. If covering human rights abuses drew ratings, that's are what they would be covering. JB: Right. But it never will. What's exciting about that? What can you show us? So, in a way it's the general population's fault. JB: I remember we were on tour in Virginia somewhere, I think, right around the time that guy bombed that concert at the Olympics, remember that? Yeah. JB:



We're sitting there watching television like- "oh...look." I mean, we're all guilty of it. We're so callous, numb. Senseless. It's like - oh look people dying on TV. Great. **OK. Let's move on.**

JB: Ok. Moving on... **Earlier you mentioned the rebellion part of punk rock.**

Specifically with religion. JB: Yeah. **Do you think that part of punk rock and hardcore**

is lost? Is Indecision trying to bring it back? JB: Yeah. For the most part. It's weird

and frustrating. I mean, EVERYTHING has been done before. No one is saying anything new...its how you present it now. **Being straight edge and vegan isn't revolutionary.**

JB: You have to present it in a new way. Being straightedge and vegan is revolutionary because now it's such a normal thing. Just as people who were straightedge and now they're not- they think that rebellion- that's not fucking rebellion- that's the norm just as well.

It's a circle. **People say Boy Sets Fire is revolutionary. That's a load of shit.** JB: Boy Sets Fire are nice people

and I like them, but I don't they're revolutionary... **Talking against McDonalds and then eating Burger King before**

the show... like BSF does is ridiculous. JB: I mean they never said they were but I mean I could copy some

disjointed political agenda from taking parts here and there from various books on

socialism or whatever- but it's just regurgitated rhetoric. **"Silence kills the revolution".**

JB: Yeah- but at least they're consistent with that McDonalds shit... **You're**

not consistent when you're going down the road and buying from Burger King. JB: If they

say how evil McDonalds is on stage and in literature and the like- and

then they're backstage eating Burger King- at least they're consistent with that- haha. I'm kidding. **OK.** JB: You know what I mean?

Yep. JB: They could be like "hey- we're not eating McDonalds

though" **It's hard to be consistent across the board.** JB: That'd be cool

if they said that. Sure. But I mean, what is consistent. To

whose standards are you to be consistent? **You're own, I would**

assume. JB: Besides your own personal standards, who

cares about anyone else... **True.** JB: People ask me about

straightedge, its like yeah I've been straightedge for 6

years- but I don't really care about anyone else. I don't

want to change the world. I care about my friends and

those I love, that's it. Everyone else. **Why don't you bring us up to**

speed on your conflict with Hands Tied that ensued after the interview to to

Effect. JB: Well, that's all over now, but at the time I was

speaking my mind. Steve Reddy and I had some argument

over T-shirt prices or something trivial like that once and

then there was some email confrontation between John from

Ten Yard Fight and myself. **In Syracuse, right?** JB: Well, no what

happened in Syracuse was Steve Reddy confronted Artie Philie

and myself. **Regarding?** JB: Steve said something about someone

made an insult about his wife, Kate and that wasn't me or Artie...so

it was weird. At the time I did that interview I wasn't the best of friends

with Steve or John and that was on my mind, so I turned into a tangent that

got me into a lot of shit, but its all over now. Everyone is cool. **That's nice.** JB:

There's a lot more detail to it, but it's boring to explain now. **That's ok.** JB: I don't care, I

mean they were pissed because I said they're band sucks or whatever, I mean, sure I know the

saying "If you don't have anything nice to say..." But why the fuck not? I'm not trying to sound

like a rebel- but I'll say and do whatever I want. **Everyone should.** Isn't that what punk rock

is about? I didn't "talk shit" about EVR to gain some sort of notoriety. I'm not a "shit-

talker." I mean, I don't know. I'm not the type who thinks having enemies is cool. But

what can you do? **EVR is just a joke and you brought the subject up to public. No one takes them**

seriously. At least to people whom put a little thought in to it. JB: Well I don't know, I'm

not gonna comment anymore on it. I said what I said and that's it. All

my feelings for EVR were released in that interview; they are

immortal and recorded. **I wouldn't say no one takes them serious-**

ly, more than half the scene in our area is just mindless people

who never pick up a zine they just like to mosh and lis-

ten to music, maybe a little gossip. JB:

Yeah... **Fact**

is not many people question shit or care. Well that's what I meant. JB: I mean some bands gained a lot of their notoriety and popularity from gossip- so gossip isn't always a negative thing. **True.** JB: See I spoke my mind, but I was threatened with violence, etc. I knew it would happen. **Speaking of notoriety. Why don't you talk about the Judas Factor?** JB: Judas Factor. OK. I've been a friend of Rob (Fish of 108 and

Resurrection) for a few years. We were writing letters back and forth for awhile and then he

wanted to start up a band, again. Next thing we were recording a 7". It's pretty much,

Pat and I from Indecision and the last Resurrection line up. **Which is coming out on Wreck**

Age. JB: Right. That should be out in April. Its a 7" and CD. We do a Black Flag

cover too. So we're psyched. **Nice. Anything else you want to talk about?** JB: I

don't know. **Final Comments?** JB: Living Colour was a great band. **Final**

Comments? I have a question still if we still have time. Oh god Jesse let it rip.

JB: Live everyday like it's your last. What's the question? **One**

night I was working and some kids were discussing how everything you

guys do on stage is an act. JB: Working where? An act- like

we're full of shit? **At Pipeline (somewhat infamous NJ venue).**

What do you think I have other jobs? I am a loser. JB: What

did they mean by "an act"? **Like when you're on stage**

you go crazy just cause it's the cool thing to do. They were

saying like all the screaming and shit. JB: Wow.

That's a pretty insulting comment.

Someone really said this? **Yeah one of those**

douches that go to the Pipeline, you know the type.

JB: Well it's not. I mean, on stage we

see it as a time for emotional

release. **I have still not seen you live so I**

can't comment, I always left cause until a few

months ago I always wrote you off. JB: I

like to play when there a lot on my

mind because there's more to get

out. I mean when we play happy

its fun- but its not the same. So

you've never seen us live Jesse?

Yeah, isn't he a tag. JB: Well, I mean

whoever said that is wrong. It's

no act. **No I always left cause I thought**

you guys were a tough guy band, then I

bought the CD like Christmas time and I got

way into you guys. JB: What the fuck do

they know? Cool. See you're the

type of person I was talking about

earlier in the interview. **Just to let's get to**

final comments. I'm hungry. JB: Why did you

write us off? **Well people say the same thing about**

Artie (Phillie of Milhouse) as well. JB: Well, I mean,

what we do on stage- that's what we do.

We're the same people. **Basket ball jerseys and a 7**

Inch on Back Ta Basics, then I listened and I loved it, I mostly

bought the record cause I am so into the anti-religious thing as

well. JB: That comment really caught me off guard.

Fuck whoever said that. That's just a really insulting

comment to make. I don't see how someone could make

that remark without knowing us as people. I think we're sin-

cere just by nature. **Kids like to talk shit, plain and simple. People need some-**

thing to talk about. JB: I can't prove to you that we're sincere, but... **That**

or they have never felt that way about music so they can never understand. JB: That's what

it must be. **All right. Like my girlfriend sees some bands play and she just doesn't grasp people get**

real emotional about music its not just getting drunk and yelling, "Fuck the system." JB: I mean when

I listen to 98% of my records, I get goosebumps. Music really affects me emotionally.

Exactly. New record to July. Fall US Tour all summer with Silent Majority and Milhouse. Anything else? JB: No, inter-

view killer that's all. **Haha. Sorry. We're beating this thing to death.** JB: Nick, you can't expect me to end an

interview two seconds after that Jesse asked that question. **I think you got your point across.** JB: But

OK. Thanks. P.O. Box 09-581, Brooklyn NY 11209. BrannanJ@aol.com



FOUR LETTER WORD

THE PAST SIX YEARS HAVE BEEN AN UPHILL BATTLE FOR FOUR LETTER WORD, STRUGGLING TO BREAK OUT FROM THEIR 'UNFAVORABLE GEOGRAPHY' AND BE HEARD. SUCH OBSTACLES TOOK THEIR TOLL ON THE BAND, AND THEY SAW TWO BASSISTS AND A DRUMMER THROUGH THEIR RANKS BEFORE SETTLING ON THEIR BEST AND MOST PERMANENT LINE-UP IN THE FORM OF: WELLY (VOCALS), JON (GUITAR), HAIRY (BASS & BACKING VOCALS) AND WILL (DRUMS). WITH THEIR LATEST RELEASE "A NASTY PIECE OF WORK" OUT ON B.Y.O. RECORDS FOUR LETTER WORD HAS COMBINED THE CLASSIC PUNK ROCK SOUNDS OF THE RUTS AND THE ANGELIC UPSTARTS WITH THEIR CURRENT POLITICAL BELIEFS. LOOK FOR THEM ON TOUR THIS SUMMER WITH THE SWINGIN' UTTERS AND 22 JACKS. INTERVIEWED BY ACE AND ANDY.

MRR: IT'S BEEN YEARS SINCE ANY PUNK BANDS HAVE MADE THEMSELVES KNOWN FROM WALES. HOW DID YOU MANAGE TO DO IT?

WELLY: COMPLETE ACCIDENTAL LUCK REALLY. IT'S NOT LIKE WE'VE HAD ANY OVERNIGHT THING GOING ON THOUGH. CUZ WE'VE BEEN GOING SINCE '91. IT'S SYMPTOMATIC OF WALES THOUGH THAT IT'S SO HARD FOR PUNK BANDS TO GET HEARD. I DON'T REALLY KNOW WHY, BUT IT'S MORE THAN JUST BEING OUT ON A LIMB GEOGRAPHICALLY. A LOT OF LABELS WON'T TOUCH YOU WITH A BARGE POLE. FOR US, IT WAS EVEN MORE DIFFICULT, EVEN GETTING GIGS WAS REALLY HARD. PROBABLY BECAUSE WE DIDN'T FIT EASILY INTO ANYONE'S STYLE GHETTO. WE WERE TOO MELODIC FOR THE TRADITIONAL U.K. PUNK CRUSTY/THRASH/METAL SCENE AND TOO HARD FOR THE U.S. STYLE POP PUNK SCENE. ONLY A HANDFUL OF PEOPLE EVER GAVE US THE TIME OF DAY, NAMELY, ANDY HIGGINS OF ERASE TODAY WHO SPLIT FINANCED OUR 7" EP, PETE SPITE WHO TOOK US ON A U.K. TOUR WITH THEM, AND WE ONLY REALLY GOT TO PLAY IN CARDIFF, BRISTOL AND SOUTHAMPTON ASIDE FROM THAT. BUT THANKS TO THE EP, SHAWN AND MARK AT B.Y.O. WANTED TO WORK WITH US, AND IT'S ALL WORKED OUT GREAT.

THERE ARE A LOT OF OTHER BANDS FROM WALES, SOME YOU MIGHT'VE HEARD OF, SOME NOT, LIKE COYBOY KILLERS, RECTIFY, DOUG, IN THE SHIT, PUBLIC DISTURBANCE AND PARC TROLLI TO NAME BUT A FEW. **MRR:** WHAT'S KEPT YOU MOTIVATED ALL THESE YEARS TO KEEP THE BAND GOING? DO YOU THINK THAT CARDIFF BANDS SUCH AS THE ICONS OF FILTH, OPPRESSED AND DEMENTED ARE GO LACKED YOUR MOTIVATION? DO YOU THINK THAT'S THE REASON THEY BROKE UP?

WELLY: IT'S ALL ABOUT REASONS FOR DOING IT IN THE FIRST PLACE. WE DIDN'T SET OUT WITH ANY PRE-CONCEIVED GOALS OR IDEAS ABOUT WHAT WE SHOULD BE OR WHERE WE WERE GOING, WE JUST PLAYED AND THAT WAS THAT. MY PHILOSOPHY IS: DON'T PLAN AND YOU WON'T BE DISAPPOINTED. THERE'S A LOT OF BANDS NOW WHO SEEM TO HAVE COMPLETELY MISSED THE POINT. THEIR ONLY GOAL IS TO GET SIGNED BIG TIME IMMEDIATELY AND BE FAMOUS, BUT IT JUST DON'T FUCKIN' HAPPEN. YOU DON'T GET ATTENTION JUST BY DEMANDING IT, OR AT LEAST YOU SHOULDN'T. AND THOSE EXACT SAME BANDS HAVE NOTHING TO SAY AND JUST WANT A ROCK... THEY ALL WOULD'VE BEEN METAL OR GRUNGE A COUPLE OF YEARS AGO. YOU GOTTA BE SELF MOTIVATED TO DO THIS SHIT ANYWAY, IF NOTHING'S HAPPENING, THEN MAKE SOMETHING OUT OF NOTHING. WHY ELSE ARE WE HERE? I'VE GOTTA BE IN A BAND ANYWAY, CUZ I'D STILL BE WRITING LYRICS REGARDLESS. AS FAR THOSE ANCIENT CARDIFF BANDS YOU MENTIONED, I THINK DEMENTED STILL PLAY EVERY NOW AND THEN, THEY MOVED TO LONDON YEARS AGO. THE OPPRESSED ONLY RECENTLY SPLIT. THAT RODDY GUY WAS DEFINITELY MOTIVATED, THEY WERE GOING ABOUT 12 OR 13 YEARS, HE RAN A LABEL AND STARTED OUT THE S.H.A.R.P. SKIN THING. AS FOR ICONS, SADLY THEY WERE PRETTY MUCH LIKE THE BANDS OF TODAY.

WHEN IT WASN'T COOL ANYMORE THEY WENT BACK TO A NON-PUNK LIFESTYLE AND NEVER GAVE IT ANOTHER THOUGHT.

MRR: IS THE EUROPEAN PUNK SCENE MORE POLITICALLY DRIVEN THAN THE U.S.?

WELLY: DIFFICULT ONE! I'VE NEVER BEEN INVOLVED IN CONTINENTAL PUNK ROCK, BUT I'VE HEARD IT IS MORE POLITICALLY ACTIVE AND MORE MOTIVATED IN GENERAL THAN ANYWHERE ELSE, MORE LIKE A LIFESTYLE THAN A FASHION STATEMENT, AS IT SHOULD BE! AS FOR HERE... HMM, IN SOME RESPECTS AND SOME PLACES YES, BUT ON THE WHOLE I THINK IT'S MORE 'AMERICAN PUNK' DRIVEN THAN ANYTHING ELSE. PUNK ROCK HAS ONLY EVER BEEN A MICROCOSM OF MAINSTREAM SOCIETY, THEREFORE IN THE LATE '90S, WE SEE THE WHOLE MEDIA INDUSTRY INFILTRATING EVERY SUBCULTURE IN SEARCH OF IDEAS, AS A RESULT WE SEE PRESENT DAY PUNK ROCKERS, MORE INTERESTED IN THE TRIVIAL AND FICKLE ASPECTS OF FASHIONABLE BANDS, CLOTHES AND ATTITUDES, JUST LIKE SUBURBAN HOUSEWIVES. CONSUMERISM IS CROWD CONTROL! POLITICS ARE NOW REGARDED AS PASSÉ AS WELL AS THE D.I.Y. ATTITUDE. IT'S GREAT THAT THERE WAS A MUCH NEEDED REVIVAL, BUT TO DO SO YOU HAVE TO ENTER THE MAINSTREAM TO REACH MORE PEOPLE. THE PROBLEMS WITH TOUCHING THE MAINSTREAM ARE MANIFOLD; THE MEDIA 'DILUTES TO TASTE' EVERYTHING IT TOUCHES, THIS IN TURN IS HANDED DOWN TO THE RECIPIENTS OF 'NEW' PUNK ROCK. ALSO, THE MORE PEOPLE YOU REACH, THE MORE IDIOTS AND MIDDLE CLASS BRATS YOU WILL GET, WHO WILL ALWAYS CARRY THE FLAG OF 'CONSUMERISM' AND 'ANTI-POLITICALISM' BECAUSE IT'S THE WAY THEY ARE BRED. WE STILL HAVE THE 'OLD SCHOOL' FACTIONS IN THIS COUNTRY WHOSE MUSIC IS TRADITIONALLY POLITICAL, BUT THESE DAYS IT IS FAR MORE TO DO WITH WHAT'S THE ACCEPTABLE NORM, Y'KNOW IF YOU'RE A 'BRITISH PUNK BAND' YOU SING ABOUT THESE TOPICS, HAVE BLACK AND WHITE SLEEVES AND YOU WOULD RATHER LISTEN TO CHART DANCE MUSIC THAN UNUSEFUL PUNK ROCK. ALL THINGS SAID THOUGH, THERE WILL BE PEOPLE WHO HAVE GOT INTO IT OVER THE LAST FOUR YEARS WHO WILL STICK WITH IT AND BECOME THE FUTURE ORGANIZERS AND PERFORMERS. WHAT PUNK NEEDS NOW IS FOR IT TO GO UNDERGROUND, WE ARE STILL IN THE THROES OF CORPORATE TAINING LIKE THE 70'S. WE NEED ANOTHER DEAD KENNEDY'S OR CRASS, SO PEOPLE WILL BE INSPIRED TO FORM BANDS THAT COPY SOMETHING WITH AN OUNCE OF INTELLIGENCE, INTEGRITY AND POLITICAL INSIGHT! ALL THE ABOVE IS OBSERVATION.

MRR: ARE YOU INVOLVED IN ANY POLITICAL ORGANIZATIONS?

WELLY: NO, I'VE NEVER BEEN INVOLVED IN ANY ORGANIZED POLITICS. I DON'T REALLY KNOW WHERE MY ALLEGIANCES LIE, I SWAY BETWEEN ANARCHIST URGES OF CAPITALIST DESTRUCTION TO COMMUNIST / SOCIALIST URGES OF CAPITALIST DESTRUCTION. WHICHEVER WAY, I JUST WANT TO FORCE THOSE BASTARDS BE ON THE SAME LEVEL AS US. THOSE BASTARDS BEING THE MIDDLE CLASS, LANDLORDS, CORPORATE BUSINESS, THE MEDIA, ANYONE WHO LIVES OFF THE TOLL OF THE PEOPLE THEY ECONOMICALLY OPPRESS—THE WHOLE KABOODLE! CLASS WAR IS A GOOD IDEA, IT'S JUST THE ONLY PEOPLE WAGING IT ARE THE MIDDLE AND UPPER CLASSES. THEY HAVE THE POWER TO ORGANIZE, WE DON'T.

MRR: ARE YOU STILL DOING ARTCORE FANZINE? DOES THAT TIE IN WITH YOUR POLITICS OR THE BAND?

WELLY: YES, I'M WORKING ON A NEW ONE NOW. THERE'S ALWAYS POLITICS, BUT POLITICS IS INTRINSIC TO EVERYTHING; GOVERNMENT POLITICS, SCENE POLITICS, PLAYGROUND POLITICS, IT'S ALL ONE AND THE SAME. IT'S THE GUY WITH THE BIGGEST APPETITE OR THE BIGGEST STICK! I GUESS IT DOES TIE IN WITH THE BAND. I RAN AN INTERVIEW WITH THE OTHER MEMBERS OF FLW, WHICH PEOPLE SAID WAS 'SELF PROMOTION' WHICH I

FOUND FUNNY, CUZ IT'S AND I LIKE TO REVIEW BRILLIANT, WHICH ALSO ALLY, I JUST RANT AND RAVE WOULD'VE NEVER FUN AT THE PUNK SCENE IN AS ESTING WAYS AS POSSIBLE.

MRR: DO YOU HAVE ANY TOURING GET ANY AMERICAN GIRLS ON TOUR?
WELLY: WE'LL BE TOURING THE U.S. FROM JUNE TO AUGUST. THE FIRST LEG UTTERS, 22 JACKS AND BRAND NEW UNIT THERE'S A FEW PLANS, BUT WE'RE NOT SURE. BUT IF YOU'RE BORED THIS SUMMER AND VANNA GOOD LAUGH, THEN MAKE SURE YOU COME AND SEE US, IT'LL DEFINITELY BE...ER, INTERESTING!

AS FOR GIRLS, WELL I'M COMMITTED, SO YOU'RE TALKING

TO THE WRONG GUY. I'M NOT EVEN GONNA COMMENT FOR THE OTHER GUYS FOR FEAR OF REPRISALS.

MRR: HAVE YOU EVER BEEN TO AMERICA AND WHAT DO YOU EXPECT?

WELLY: YES, I HAVE, I WAS THE T-SHIRT GUY ON THE '94 CHAOS U.K. TOUR. YOU NEVER REALLY KNOW WHAT TO EXPECT FROM ADVENTURES, BUT I DO KNOW THAT TWO MONTHS AROUND AMERICA IS PHYSICALLY AND MENTALLY CHALLENGING. THE AMOUNT OF FAT IN THE FOOD IS RIDICULOUS, THE ALCOHOL LEVEL IN THE BEER IS NON-EXISTENT AND AMERICA IS THE ONLY PLACE WHERE THE CHIEF MEDICAL EXAMINER'S WARNING ON CIGARETTE PACKETS SAYS: "CANCER GUARANTEED WITHIN SIX MONTHS OR YOUR MONEY BACK!" BEING A VEGGIE ON THE ROAD IN THE U.S. IS HARD YORK. SO OUR DRIVER GUY GRAHAM, IS GONNA HAVE IT BAD, CUZ HE'S VEGAN. HAIRY THE BASS PLAYER WENT TO NEW YORK LAST YEAR, SO HE'S EXPERIENCED THE CULTURAL DIFFERENCES, BUT JON THE GUITAR MAN AND WILL THE DRUMMER HAVE TO YET TO TASTE THE MANY DELIGHTS OF YOUR EXPANSIVE CONTINENT.

MRR: HOW DO THE AMERICAN BANDS DO IN EUROPE?

WELLY: VERY WELL, I SHOULD IMAGINE, ESPECIALLY IN GERMANY. THE U.K. WILL ONLY EVER SEE FOREIGN BANDS DOING A HANDFUL OF DATES, CUZ BASICALLY IT'S NOT AS LUCRATIVE AS THE CONTINENT, BUT THERE'S A MASSIVE FOLLOWING FOR ANYTHING AMERICAN. IF U.S. BANDS STARTED WEARING POLKA DOT COY-BOY HATS AND HIGH HEeled SKATEBOARD TRAINERS, THEN ALL THE KIDS WOULD BE WEARING IT OVER HERE. (SOMEONE DO IT PLEASE!) THE ADVENT OF THE WHOLE FAT / EPITAPH PHENOMENON FOR THE FIRST TIME SAW U.S. BANDS FULLY CREATE THEIR OWN TOTALLY AMERI-CENTRIC IMAGE AND SOUND. BEFORE THAT EVERYTHING WAS PRETTY MUCH BASED ON U.K. STYLE. I'LL LEAVE IT THERE THOUGH, CUZ I KNOW HOW MUCH HATE MAIL I'LL GET IF I START MAKING SUCH LUDICROUS STATEMENTS AS SAYING PUNK WAS CREATED ANYWHERE ELSE BUT IN OKLAHOMA IN 1973 - SORRY!

MRR: HOW DID YOU YORK THINGS OUT WITH BYO SINCE YOUR ALL THE WAY FROM EUROPE?

WELLY: I HAD A FEW 7" S LEFT AND REALIZED THAT I HADN'T SENT

GREAT TO PISS PEOPLE OFF. OUR OWN STUFF, SAYING IT'S KINDS PEOPLE UP. GENER- IN THE ZINE (I'M SURE YOU GUESSED!!!) AND POKE MANY NEW AND INTER-

PLANS? DO YOU HOPE TO

AND SOME OF CANADA IS WITH THE SWINGIN' AND THEN WHO KNOWS.

ONE TO MY FAVORITE LABEL. I SPONSE FROM ANY OTHER LABEL WASN'T EXPECTING ANY- IMMEDIATELY AND WANTED WHILE TO YORK THINGS PHONE, FAX MACHINE WAS ALWAYS THE STATURE TO LEASES EURO- VON'T FIND RELEASE A WHITE AN-

HADN'T HAD ANY RE- I'D SENT ONE TO, SO I THING. BUT THEY PHONED TO YORK WITH US. IT TOOK A OUT, BUT WE DID, VIA THE AND POSTAL SYSTEM. B.Y.O. ONLY REAL U.S. LABEL OF IT'S OVERCOME PREJUDICES AND RE- PEAN BANDS. STILL TO THIS DAY, YOU MANY U.S. LABELS WHO ARE PREPARED TO U.K. BAND, UNLESS OF COURSE IT'S A BLACK AND ARCHORE-ISSUE FROM 1982!

MRR: DO YOU THINK BANDS LIKE CHUMBAYAMBA AND BAD RELIGION, THAT HAVE STRONG POLITICAL BELIEFS AGAINST SELLING OUT SHOULD JUST KEEP THEIR MOUTH SHUT

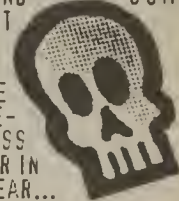
IF THEY'RE GOING AGAINST WHAT THEY HAVE PREACHED FROM THEIR INCEPTION?

WELLY: BAD RELIGION WAS ONE OF MY FAVORITE BANDS FOR A LONG TIME, SO I WAS PRETTY DISGRUNTLED WHEN THEY SIGNED TO COLUMBIA. SO MUCH SO THAT I HAVEN'T BOUGHT THEIR RECORDS SINCE. I WAS ALWAYS INSPIRED BY THEIR LYRICS, AND NOW IT'S LIKE EVERYTHING THEY EVER SAID HAS BEEN TARNISHED BY THEIR COR-

PORATE DIRECTION. I HAVE NOTHING AGAINST A BAND BEING POPULAR, BUT IF A BAND IS THAT POPULAR THEN THEY DON'T NEED TO SIGN TO A MAJOR IN ORDER TO FURTHER THEMSELVES. IN THE WAKE OF THE WHOLE GREEN DAY THING, HOW MANY BANDS SIGNED TO MAJOR'S AND THEN PROMPTLY DISAPPEARED, SPLIT UP OR GOT DROPPED? IT'S RIDICULOUS, THE BANDS USE THE EXCUSE THAT THE MAJOR WILL BE ABLE TO GET THEM ACROSS TO MORE PEOPLE, BUT THEN THEY ALWAYS FIND, THAT NO ONE KNOWS ABOUT THEIR RECORD, NO ONE CAN GET A HOLD OF THEIR RECORD OR HAVE TO PAY A RIDICULOUS PRICE FOR IT. IF A BAND THINKS THAT THEY ARE T H A T POPULAR AND WANT TO MAKE MONEY, THEY WILL MAKE FAR MORE BY RELEASING STUFF THEMSELVES ANYWAY. AS FOR CHUMBAYAMBA, I GUESS THEY THINK THEY'RE STARTING THE 'REVOLUTION FROM WITHIN' BY PROVIDING OR SO REBELLIOUS CHART MUSIC FOR MIDDLE CLASS STUDENTS. BUT WHAT I DON'T THINK THEY REALIZE IS THAT BY BEING SO INTELLECTUALLY CLEVER AND SUBTLE WHEN MAKING A POINT TO THE MASSES, IS THAT THE MASSES COMPLETELY MISS THE POINT, BECAUSE THEY DON'T WANT TO HEAR ONE. THEY ALWAYS STRUCK ME AS UPPER MIDDLE CLASS ART STUDENTS DABBLING IN THE THEORIES OF ANARCHISM AND LOOKING DOWN THEIR NOSES AT PUNK ROCK ANYWAY, SO IT DIDN'T SURPRISE ME WHEN THEY SIGNED TO LABEL THAT THEY SPENT TEN YEARS OPENLY AND OBSESSIVELY CRITICIZING, BUT I GUESS 'CORPORATE KNOCKING' IS OUT OF VOGUE FOR THE '90S BOURGEOIS ANARCHY-ELITE. AS FOR BANDS LIKE THIS KEEPING THEIR MOUTHS SHUT, YOU'VE GOT TO BEAR IN MIND THAT ANYONE'S BELIEF'S AT ANYTIME WILL ALWAYS BE FROM THE POINT OF VIEW OF THEIR PRESENT SITUATION, SO THEY PROBABLY DID MEAN WHAT THEY SAID WHEN THEY SAID IT, BUT WHEN CIRCUMSTANCES CHANGED, THEY HAD TO JUMP SHIP WITH THEM. I'M SURE EVERYONE KNOWS SOMEONE WHO SAYS 'FUCK YORK' WHEN THEY'RE UNEMPLOYED AND THEN 'GET A JOB YOU LAZY BASTARD!' WHEN THEY'RE WORKING. IT'S SYMPTOMATIC OF BEING HUMAN. WHERE DO I SIGN?

MRR: ANY LAST COMMENTS?

WELLY: THANKS FOR TAKING THE TIME AND INTEREST IN OUR DUMB PUNK BAND. EVERYONE HAS TO BUY OUR ALBUM AND COME AND WATCH US PLAY FROM JUNE TO AUGUST THROUGHOUT THE U.S.. HERE'S ONE I JUST MADE UP: Q: HOW MANY MIDDLE CLASS STUDENTS DOES IT TAKE TO CHANGE A LIGHT BULB? A: TWENTY, ONE TO GET HIS MOTHER TO DO IT BECAUSE IT'S BE- NEATH HIM, AND NINETEEN TO HOLD A BUSINESS FORUM ON THE POSSIBILITY OF FUTURE CAREER IN EXPLOITATION! YAK YAK YAK, TAKE CARE Y'HEAR... DON'T LOOK DOWN!



Ricanstruction

I first discovered New York City's Ricanstruction by accident, when I was invited by some folks from a lower East Side squat to a pirate radio station benefit that the band was doing at ABC NO RIO. That night Ricanstruction surprised and amazed everyone with their angry fusion of political punk and subversive Salsa I've been following them around ever since. This interview with lead vocalist Ras Alano was conducted before a recent show at CBGB. Interviewed by Sparrow. Photos by Sam LaHoz.

MRR: So you have a new release out on CBGB Records. Is that label connected with this infamous club?

Alano: Yes, it's the club owner Hilly Kristal's new label.

MRR: How did that come about?

Alano: We played CBGB a few times and one day Hilly approached us about doing something on a label he was planning to start up. It seemed like a good idea.

MRR: I've seen you guys several times now, everywhere from a squat benefit for the Zapatistas, to a Tompkins Square Park Riot commemoration show, and one thing I've noticed is that your audience seems to be pretty diverse. Was this cultivated?

Alano: I wouldn't say cultivated. This was just the audience that was there when we first started playing. They came to a show and never left.

MRR: Although you guys are confrontational in your approach, it seems to be directed at some outside force, where the audience always seems to be right along side you waving their fists at that unseen enemy.

Alano: When you do a show for a Latin American Guerrilla organization or political prisoners you're bound to get a certain kind of audience. We do a lot

of shows for non-mainstream causes, so we tend to get a lot of conscious people who are not susceptible to any of the real enemies' schemes.

MRR: What are the enemies' schemes?

Alano: There are many. Divide and rule is just one.

MRR: Speaking of dividing and conquering, I heard you're doing a show in Ohio for the Anti-Racist Action Network which, from what I know, is an organization that does things like chasing Nazis out of town and keeping the KKK from having marches. But it seems like these types of actions just interfere with freedom of speech and are not the answer to fighting Racism.

Alano: I'm no spokesman for the ARA, but I think they do a little more than just chase Nazis around. From what I know, they basically keep people aware that racist organizations still exist and are, in fact, thriving right here in these Un-ited States. They also try to serve notice that wherever racism rears its ugly head there will be someone there to counterattack.

MRR: But what about infringement on certain freedoms, such as freedom of speech or freedom of assembly? Don't racists have rights too?

Alano: The issue of freedom of speech is definitely an important one. Obviously, everyone should have a right to speak their mind or assemble whether we agree with their views or not. But still we have to understand the difference between infringement of rights and self defense. If it's someone's goal to destroy you through the use of white supremacy, you'd be a damn fool not to defend yourself.

MRR: So when does "self defense" against racism cross over the line and become censorship?

Alano: It's really more a question of when does racism cross over the line and become a declaration of war. Self defense against attacks should never be considered the crime. You have to understand that

White Supremacy isn't just some cute ignorance to chuckle about. It's not just Archie Bunker in some harmless TV sitcom, your dig? On a historical level, it's a tool of downpression, a tool of slavery, of annihilation. Just ask the Africans brought over in chains who didn't make it through the middle passage, or all those who were burned or lynched or bombed sometime in North America's sordid history. Or the Native people of the Americas

who are extinct because of policies of supremacy. Oh well, I guess we can't ask them, can we?... So I guess you'll just have to take my word for it.

MRR: But does this bring us any closer to ending racism?

Alano: White Supremacy won't end until the victims or those practicing White Supremacy decide that it will end. If the instigators of White Supremacy suddenly acquire a conscience and a spiritual and intellectual awakening, White Supremacy will end. However, since history shows us that this is doubtful, it's up to the victims and their sympathizers to end it.

MRR: So how does all this relate to your music?

Alano: We try to make our music an expression of a higher ideal, so our music embraces brotherhood and sisterhood, and with true brotherhood and sisterhood their would be no racism.

MRR: Sometimes when bands with a political message play to their audience they tend to be preaching to the converted. Do you guys ever try to branch out to audiences who might not be quite so receptive?

Alano: Obviously people who are racists or against liberation struggles aren't generally going to be the kinds of people that come to see a band like Ricanstruction. After all, we are named after a captive nation that's been a colony of the U.S. for one-hundred years. We don't make any bones about being against imperialism and exploitation. We do support the struggle to free Puerto Rico and all people. We don't make any excuses or apologies for our beliefs. Most of the people who come to see us tend to be about the same vibe, although we also get people who just came to the show because they like the music and don't care too much about the "politics" one way or the other. But that's cool too, because those are the people I usually end up reasoning with after the show, you know. We also don't mind if people who are against our beliefs come to our gatherings...we've got something to say to them too.

MRR: So what's more important, the music or the message?

Alano: The music is the message.

MRR: It's funny, when I first saw you guys at Bullet Space with the congas and stuff I was expecting Santana or something, but you guys kind of surprised me by combining hardcore with salsa, do you consider yourselves to be hardcore or salsa?

Alano: Salsacore. Actually, neither, we don't get caught up in labels.





MRR: But you've been called a hardcore band.

Alano: Yes, but the definition of the word hardcore is to be uncompromising to be hardcore is to be straight up, real, practice what you preach... to hell with labels.

MRR: I recently read where someone called you "Puerto Punk". What does that mean?

Alano: I don't know, I guess it's someone's way of saying we're Puerto Rican Punks.

MRR: Is there really such a thing?

Alano: I suppose it depends on how and if you define punk. I know for some people punk means playing a specific kind of music and dressing and thinking a certain way. Behavior and actions dictated by an imaginary regulatory handbook where anything that diverges from that book of rules is not punk. I guess for some people a Puerto Rican or any other Latino could never be a true punk unless we stop dressing like Latinos and listening to Latino music.

MRR: So where does that place you guys?

Alano: Well, I always felt that the real definition of a punk was someone who was an outsider, unacceptable to the system. A rebel who resists the machinery of power and fought tooth and nail not to be consumed by it. Someone who makes their own rules and lives their own way no matter what the fuck anyone else says or thinks. This to me is also the definition of a Puerto Rican. We've been downpressed for hundreds of years and have resisted and survived. And we continue to resist. That's life and that's political. Maybe it's punk, I don't know. But I do know it ain't no fashion statement.

MRR: So as a Latino doing punk, do you approach it differently?

Alano: I grew up listening to salsa and soul, Hip-Hop and Jazz and a whole lot of other music that people have given names to. Not just one kind of music. I was always open to everything, so when I discovered hardcore back in the day, I was down with it right away. I liked it for its raw and angry edge and for its potentially subversive strength. But when I started playing it, I didn't lose myself completely to it. I was still someone who had experienced life in the inner-city, in the Latino and African diaspora, you know. In many ways this is a very different world from the one that exist in "punk" circles. People in the black ghettos of North America don't necessarily have time to wave any kind of freak-flag just for fun; life alone is too much of a daily struggle, mere survival is the priority, and resistance the necessity. Our reality is the struggle,

the ghettos, poverty, racism, Fidel Castro and Che Guevara, Malcolm X and Huey Newton. Slavery and invasion, and cultural theft and spiritual insult. This is a world that "punk" tends not to deal with, maybe because it's foreign to a lot of so-called punks, I don't know. But this is part the experience of Latinos in North America, shit, people of color in North America, and it couldn't be denied. So it seemed perfectly natural to incorporate all these things into Ricanstruction's music.

MRR: So who were some of the bands that influenced you along the way?

Alano: There have been so many inspirations, you know. That's hard. Anything that's ever moved me becomes part of the art and the culture and the way of thought. From The Clash, to Bad Brains, to Crass and the DK's. Minor Threat, the Minute Men; mostly stuff with a degree of consciousness, you know. LKJ and Steel Pulse, Burning Spear, Fela and Marley, of course. Shit, Andres Jimenez and Roy Brown, and Ruben Blades, Willie Colon and La Protesta. Coltrane and Miles and Jaco, Baretto and Ornette Coleman and Monk. Can you get to that? Always looking for that edge, that message, that sense of awareness.

MRR: And what about today's Punk scene?

Alano: Well, there are some bands that I like, such as Antiprudent, Los Crudos, Negu Gorriak, but, I feel like there's way too much regurgitation of what was done before. We've already had a Clash a long time ago, do we need ten others now? I think we should be seeking to expand and search and subvert, experiment with the music, and not be afraid of change... change is revolutionary. I'd like to see less regurgitation and more subversion. As far as the punk scene, in general, I think it still thrives in its own way. There's still alternative forms of media, like pirate radio stations and underground zines and mags all over the place, and independently run punk spaces and record labels. And the punk movement is global, there are punks from countries other than the US and UK who still live and breathe the punk ethic. They still truly believe in PMA and DIY and carry the message forward in their hearts if not necessarily in their haircut.

MRR: So do you use Hardcore as a means of getting out your political messages about life as a Puerto Rican?

Alano: We use the music as a means of bringing forth the message of humanity. Art, to be meaningful, has to maintain its organic roots in the masses, reflecting their trials and tribulations, joys and sufferings. Music, hardcore or otherwise, has to retain its connection with life without sacrificing its

aesthetic worth. Ricanstruction's never classified itself as a political band, per se, we generally don't like messin' wit' politix, you know. But if life is political, and it is, then there's no avoiding it. Being apolitical is still a political stance, you dig? So if we're gonna discuss the things that affect us then we have to discuss poverty and exploitation, wage slavery and downpression, war... and peace. Inevitably these things all lead to the evils of capitalism and the vital importance of burning down Babylon. But, once again, this is not deliberate. We're just talkin' 'bout life, man. Talkn' 'bout Babylon.

MRR: What exactly is Babylon?

Alano: Pure wickedness, man.

MRR: What?

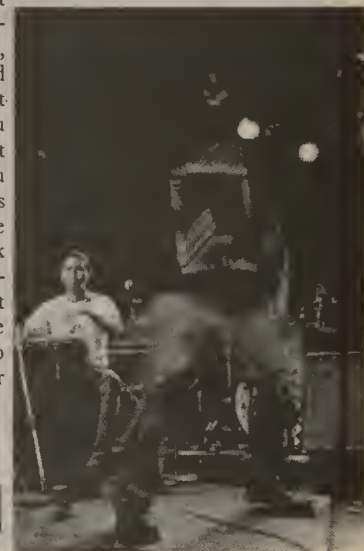
Alano: Check revelations, man.

MRR: So is punk your means for burning down Babylon?

Alano: I think music can be a tool in the struggle against the downpressor, yes.

MRR: How so?

Alano: It serves as food for thought for starving minds, you know. It's a means for creating a dialogue about what's happening in our world, good and bad. Sometimes it just puts the message out there and sometimes it offers or demands solutions. With music, whether punk, Hip-Hop, Salsa, reggae, or any other music with an ear to the streets, you have the potential of reaching people with words and thoughts that may be foreign to them. Ideas that may be new to them or that they may have preferred to ignore or avoid or even run away from. Music can make you think. It can either embrace you, grab you by the throat or punch you dead in the face. Music can impel you to act, to fight for what you believe in, and against what you don't. It makes you move! It's the soundtrack for revolution. It can drive you to build...or destroy.



THE

STREETWALKIN'

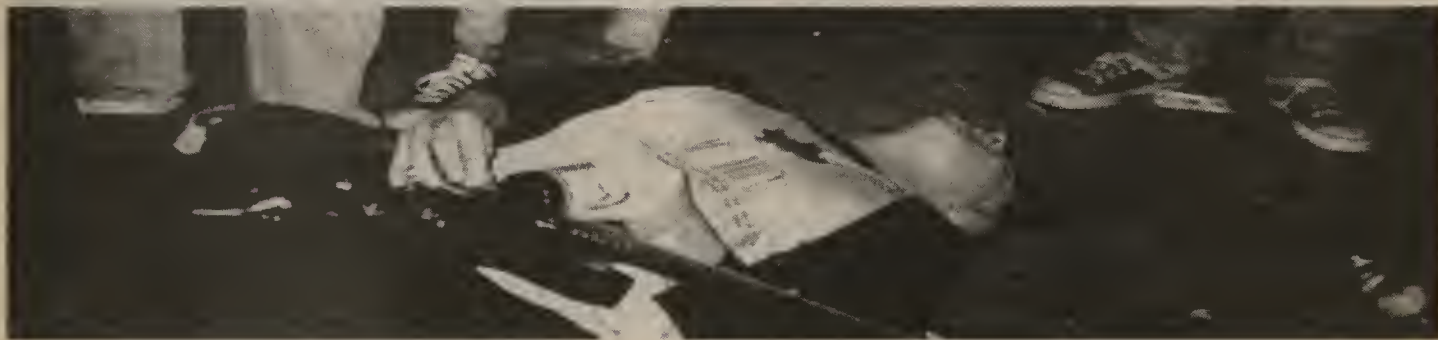
CHEETAHS

On April 14th, I was in the audience at the Chameleon Club when the Streetwalkin' Cheetahs took the stage. They had just rushed in from a gig in Modesto and started their beer tabs rolling. In no time they had the power chords flying and the audience moving forward into the pumping waves of the twin guitar attack. Before the second song was over the bass player launched himself into the crowd and was smothered in a pile of bodies. He came up from the mass with mad gleaming eyes and a deep cut on the bridge of his nose. Blood flew onto his strumming hand as he shook his head to the savage beat layed out by the teeth gnashing, eye patch wearing drummer who sat behind everyone looking like the scent of human blood in the air was intoxicating madness. A group of guys up front began giving the singer the two fingered satanic salute and yanking at his clothes. He obliged them by leaping off of the stage with his guitar cutting sound chunks out of the air. He landed on his feet and continued playing a solo that Chuck Berry might have smiled at. The people of the pit stood back for a moment in awe of the sound before converging upo'n him snuffing out the guitar with their bodies. When the singer finally made it back onto the stage it was time to start the fourth song. The band was warmed up and snarling. Sadly, this interview had to be conducted through the mail, the Cheetahs are based in Los Angeles, and only two of the members were available to answer my stunning questionnaire. Please picture all of us in the same room drinking PBR and grinding cheap smokes into our faces because that is the way I want to remember it. Interviewed by Jeff Porterfield.

MRR: All right, the standard questions; Who is in the band, what instrument do you play and what was the first record you bought or what record was the first to have an impact on you?

Frank: The Cheetahs are made up of myself on vocals and guitars, Art Jackson on guitars and vocals, Dino Everett on bass and vocals, and Matt Spiezer on drums. The first record I bought was the soundtrack to the Muppet Movie when I was like eight years old. I loved "Electric Mayhem"! But the first real records I bought and actually inspired me to play were "Never Mind The Bollocks", "Rock & Roll High School", Fear's first album, Joan Jett's "I Love Rock n Roll" and Cheap Trick's "Live At Budokan".

Dino: The first records I remember buying and having an impact on me were albums like the "live at CBGB's" record, the NY Dolls first record, KISS and anything from NY. I was living in New Hampshire and it just



seemed like that was the only place in the world that had cool music. I can't remember the actual first one purchased. I had lots of records maybe "Little Willy" by Sweet.

MRR: Tell us what song you would love to cover but never will and why?

Frank: I'd love to cover "He's A Whore" by Cheap Trick or do a punk version of an old Stones song or something. I'd also love to do a cool old blues song and rock it out, like something by Howlin' Wolf, Buddy Guy, or Muddy Waters. But I don't think the rest of the band would go for it. Mainly we cover songs we all agree on, like "Faster & Louder" by The Dictators, "Looking At You" by The MC5, "Do The Pop" by The Radio Birdman, and "Cherry Bomb" by The Runaways. Those tunes seem to be tailor made for us!

Dino: Anything by the Sex Pistols but never would because it just doesn't work, by the time those songs were recorded for Bollocks they had reached a level of perfection that would never be reached again not even by the Sex Pistols.

MRR: Who are the influences that no one seems to mention when they describe your sound? There must be someone who you know is behind your sound that no one picks up on;

Frank: The obvious influences are the Detroit and New York punk bands from the late 60's and 70's, but I think if you listen carefully you can hear bits of British bands like The Damned and Sex Pistols in our sound, and hard edged power pop bands like The Flaming Groovies and Red Kross. We try not to shy away from writing good, hooky songs. I mean, we play everything fast and furious, but we want the songs to stick in peoples heads. So for every mind numbing, loud and proud, chainsaw rock attack song like "Built For Speed" or "Disease", you get a cool, quirky pop song or two like "Peppermint."

Dino: I think anything you've ever listened to whether you liked it or not is an influence yet people just mention for us the MC5, Stooges (which I don't think we sound like) Radio Birdman, Dead Boys, but we all have huge record collections with everything from Crass to Nick Lowe to Robert Johnson to Madonna in our "stuff we like" piles so the influences are endless. I like lyric heavy folk stuff like Phil Ochs and Penelope Houston but that would never be picked

out of our sound I guarantee.

MRR: What band or musician from the past would you have liked to have played with?

Frank: I'd love to have played with Stiv Bators, Fred Sonic Smith or Johnny Thunders. Those guys are some of our favorites and it's a drag they're dead. Other than that, we been really lucky and have managed to play with most of our heroes like Wayne Kramer from the MC5, Deniz Tek from Radio Birdman, Cherie Currie from The Runaways, and I even got to play with Bob Dorough, the guy who wrote and sang all the old Schoolhouse Rock classics. Now that was a



D i n o : None of them. I got far too much enjoyment out of listening to them.

MRR: If you had to sum up the core belief or aim of your band how would you?

Frank: The Streetwalkin' Cheetahs are all about high energy and not giving a fuck. I know that every band says they don't care about anything, but with us it's different. We're not trying to convince anyone that we're the a bunch of bad-ass punks. We're not all dressed up in mohawks and leather jackets with their Operation Ivy patches prominently displayed in all the right politically incorrect places. We could give a fuck about looking cool or being cool in the eyes of the punk community, or any other community for that matter. The only thing we care about is writing good songs and putting on the best fuckin' live show you've ever seen!

Dino: The aim for me is to keep it enjoyable. That's all I'm con-

cerned with. I gave up thinking you could make lots of money doing this years ago. I have very strong feelings about different things but I don't think it's necessary to clutter up this band with it as I've seen too many bands that go that route and then all they wind up doing is explaining why they aren't still clinging to that idealistic view they had early on in their career when they thought they could change the world...Ain't gonna happen so why bother...why can't music be intended solely for the enjoyment of it (whether on the part of the player or the listener) If someone gets something out of it great then they are the ones to talk to.

MRR: Which do you prefer recording or playing live?

Frank: Recording is fun, but playing live is where it's at. I mean, I love going in the studio and making records and I love sitting around and tweaking the mixes to get what you want, but there's no immediate pay back. You don't get the reaction of the crowd to pump you up. Playing live is the best because you're affecting people. You're not changing the world or anything, but you are having a direct affect on peoples lives for that 30 or 40 minutes that you're playing in front of them. That's why I can't ever understand all these shoe-gazer bands that just stand around staring at the floor during their concerts. Jesus, wake up!

Dino: I would prefer to record all of our music live and then send it out to the world. I hate recording with a passion because that's when it seems everyone (band members, engineers, label guys, managers, etc.) decide to change a song that you've played hundreds of times live but now they think it needs this much reverb or this much echo or "let's change this part"...I am an avid collector of bootlegs for just that reason, bootlegs let you hear the version of the song exactly the way the band plays it. So many bands get into the studio and lose the control over their songs and what they are left with is the musical vision of some dickhead who probably never played an instrument.

MRR: Give us a couple juicy anecdotes from your live shows.

Frank: Man, every show has a weird anecdote! Well, I'll give ya a couple of highlights. There was the time I broke a bunch of bottles while rolling around in the pit and had some kid grab a piece of glass and try to cut my

wrists. I had to bitch slap him. Then there was the time I ate a bunch of popcorn before we went onstage and proceeded to puke it all up during the last song. It was just a steamy mess of white and green good all over the stage. Then there was the time Dino leapt off the stage and into the crowd and broke his bass and two ribs. Or the time when me and Dino got into a fist fight onstage in Bakersfield. We played an outdoor gig in New York once where Art beat his guitar so bad with his fists that he ended up covered in blood and broke the guitar in half. One time we did a gig in Woodstock, NY where we all ate this mushroom and honey mixture before we went onstage. Man, we were flying high for like ten hours after that shit!

Dino: I think my favorite thing that ever happened at a live show was when we opened for Symposium at the Whiskey and my bass went out near the end so I was just swinging it around and destroyed the mike stand and then the Whiskey people wanted to charge me \$75 for a mike stand. I'm standing there on stage yelling back and forth with the Whiskey people and then Derrick from the B-Movie Rats runs up on stage and starts telling them that he broke it and they can't blame us for what a fan did. That showed me a level of camaraderie and unity I haven't seen in years in L.A., very few bands here like other bands...I miss the unity of the old days because punk rock now is a money maker for record companies, the mentality of the folks playing it have changed, nobody wants you to succeed faster than them, etc... when I started playing it was because we didn't like what we saw up there on stage and we were gonna change that fact by doing it ourselves and to tell the truth I still don't like what I see, not enough bands give it their all when they play live.

MRR: Who are your favorite unsigned groups? Who do you feel deserves more attention?

Frank: My favorite unsigned or indie bands are: The BellRays, a killer punk soul band outta River-

side. The B-Movie Rats, a great L.A. band we play with a lot. The Hellacopters outta Sweden are one of my favorites, as are The Donnas and Nashville Pussy. I also love Texas Teri & The Stiff Ones, Doorslammer, The Egomaniaacs, The Black Widows, The Skeletones, The Demonics, Blazing Haley, and Electric Frankenstein. I think Nashville Pussy are gonna be huge and I think the Hellacopters would be really big in the States if they ever tour here.

Dino: Unfortunately I am not too up on the newest bands I will say that here in L.A. The B-Movie Rats and the BellRays are my favorites, but I still think the world is missing out on some great forgotten stuff like Crime. They were a great band that never really put anything out, even the Avengers records are impossible to find...I say go back and discover what you missed and chances are whatever band you think is gonna set the world on fire probably lit their match from one of these older unsigned forgotten bands.

MRR: If you had the power to do so, which band would you have permanently removed from the radiowaves?

Frank: That's a tough one. I really don't listen to the radio because I think it's all crap. So to have to pick one band outta all those shitty groups is tough. I guess I'd have to say...Chumbawumba. Those guys are the biggest sell outs of them all. They used to be part of the whole Crass DIY Anarchist scene, and now they are one of the worst pop bands ever! I hate that song "Tub Humping" song, or whatever it's called. It makes want to kill!

Dino: Rather than removing something that maybe someone out there wants to hear I would like to see more choices available on the radio, I am pretty much relegated to listening to Sports talk radio as I don't feel

musically there is anything on there for me..True there are college stations that play just about everything but you pretty much have to sit in the parking lot of the school to pick em up.

MRR: What do you see as the future for your band?

Frank: I hope that in the future we get to tour more often. It's really hard to tour at this level because you have to leave your day job to do it and then you don't make any money on the road and you come back poor, broke and homeless. I've done it many a time and will do it again, but it'd be a lot easier and a lot less stressful if someone would help us. We do everything ourselves. Everything. Every tour we've done has been us scamming our way on board and just winging it. It's worked out so far, but it'd be nice to get decent booking agent.

Dino: We will eventually break up like all bands. Beyond that I couldn't tell you.

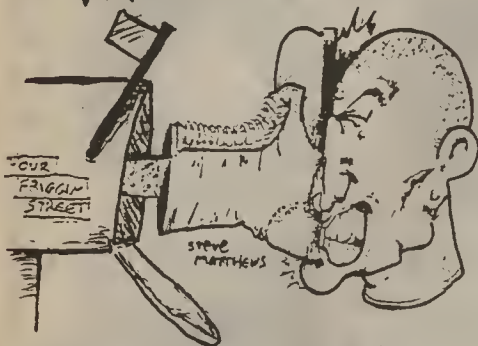
MRR: Lastly, any upcoming plans, tours, stuff? (This is a good time for the promo material)

Frank: We're going on tour this summer with Brian James from The Damned. Then we're doing a headlining club tour and some dates with The Skeletones. We have a new single out, it's a cover of "Cherry Bomb" by The Runaways with their original singer Cherie Currie on lead vocals. The B-side is a song Art sings called "Burn Silver Lake Burn." It's our anti-Silver Lake anthem written against all those art rock fuck off bands in that part of Hollywood who couldn't put on a good rock and roll concert if their life depended on it. For people who don't already have our shit, there's an album called Overdrive, an EP called Heart Full Of Napalm, and a single called "Do The Pop" with Deniz Tek. They're all on Alive/Bomp Records. You can find it in stores, or order it through them. Other than that, just check you local paper for us 'cause we'll be coming to you town soon to burn the mother fucker down!



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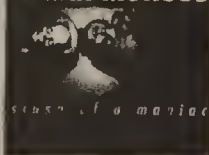
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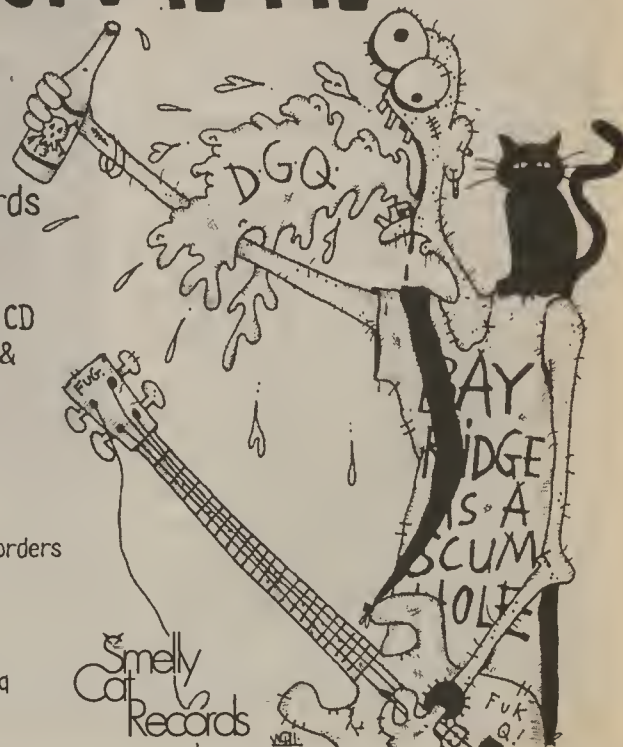
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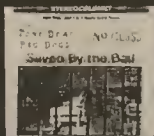
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While I am not a big fan of Black Flag, I do recognize their place as "Pioneers of Punk". The stuff by Black Flag that I do like, I like a lot. However, Black Flag went through so many personnel changes that caused their sound to vary so much I could hardly consider them the same band. Gregg Ginn is the common denominator that kept Black Flag under one moniker. A pretty remarkable feat, considering he struggled to keep the band together for nearly a decade, dealing with all sorts of personality conflicts and all the other bullshit that comes with being in a punk band.

Even early on Black Flag went through many line up changes, finally becoming semi stable with Keith Morris on vocals, Greg Ginn on guitar Chuck Dukowski on bass and Robo on drums. This remains today my favorite version of Black Flag, mostly because I like Keith Morris and do not like Henry Rollins. The four joined in Hermosa Beach, California (near L.A.). As many other early punk bands the circus acts of rock and roll had become too pompous and boring for their tastes. The first Ramones album lended a new direction, a simple more aggressive sound that was real. Something they could identify with. It was 1977 and Black Flag was born. They quickly earned a reputation of being a wild and dangerous live act. Their popularity grew almost immediately. They recorded some demos, that would later be released on their own label, SST, as the "Nervous Breakdown EP". To me, this is a must have, as well as all recordings with Keith Morris. Black Flag was developing their style at a time when punk rock was coming into it's own. California did not want punk rock; neither did the rest of America, and the law did what ever it could to stop puck rock, alas to no avail. Black Flag's shows were exciting and explosive, and like Johnny Appleseed, they were spreading the energy and influencing people everywhere they went. They were proving that it did not take great musician, nor years of extensive training to be

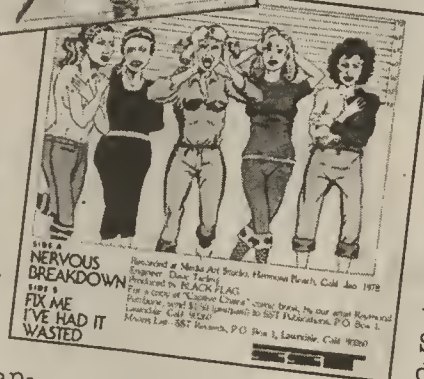
in a great band. Their energy and excitement was contagious. But their ever-changing line-up problems did not go away. Keith Morris quit the band and went on to form the Circle Jerks, taking some songs a long with him. Keith was replaced by Chavo Pederastr for a year-and-a-half, then Chavo was replaced by Dez Cadena, my second favorite Black Flag singer (Keith being my favorite). It was with this line up that Black Flag went on its first US tour. It was late 1980; the band made its way to New York, spreading their excitement along the way, to an even bigger audience.

Black Flag was growing in popularity by leaps and bounds; they became one of America's biggest punk bands, bringing punk rock to a much larger audience.

Black Flag had been releasing records on their own label SST. MCA Records almost picked them up, but after hearing the "Damaged" record they decided that Black Flag were too "anti-parent" and did not pick the band up. Black Flag could not escape line-up problems. After a UK tour in 1981, Robo decided to stay in England. Bill Stevens was brought in to play drums. Stevens (from the Descendants) was trying to reach con-

tractual obligations with SST, but was not into the band. Many more line-up changes followed with: Chuck Biscuits, Kira Roessler, Henry Rollins, etc., etc. I am almost bored talking about Black Flag now.

The Black Flag phenomena is certainly an impressive one. Greg Ginn's drive and struggle to keep the band together is something to take note of. I'm sure most of you are familiar with T.V. Party and Six Pack. My recommendation is to check out the "The Decline of Western Civilization" video, and any early recordings with Keith Morris. There is a ton of Black Flag stuff out there, official and unofficial. Check it out for yourselves.



Black Flag Discography:

- Nervous Breakdown/Fix Me//I've Had It/Wasted (SST Records SST-001) -78
- Jealous Again (12" EPs: Revenge/White Minority/No Values/Jealous Again/You Bet We've ... (SST Records SST-003) -80
- ** LP ** Damaged (Unicorn/SST Records SST-7) -81
- Depression/Rise Above (Timecoast) -81
- Louie Louie/Damaged I (Posh Boy PBS-13) -81—later re-release (SST Records SST-175) -88
- Six Pack/I've Heard It Before/American Waste (SST Records SST-005) -81
- TV Party//I've Got to Run/My Rules (SST Records SST-012) -81
- ** LP ** Everything Went Black (compilation) (SST Records/Cherry Red SST 15) -82
- ** LP ** My War (SST Records SST-023) -84
- Slip It In/??? (12") (SST Records SST 12001) -84
- ** LP ** Family Man (SST Records SST 026) -84
- Family Man/I Won't Stick Any of You Until I Can Stick All of You (12") (SST Records SST-12001) -84
- ** LP ** Slip It In (SST Records SST 029) -84
- ** LP ** First 4 Years (first cassette, later also as LP; SST Records SST-021) -84 - re-release on CD
- ** LP ** Live -84 (first cassette, later also as LP; SST-030) -84 - later also as CD (SST-CD-030) -97
- Keep It in the Family/??? (12")
- Process of Weeding Out (12" EP; inc: instrumentals; SST Records SST-037) -85
- ** LP ** Loose Nut (SST Records SST-035) -85
- ** LP ** In My Head (SST Records SST-045)
- ** LP ** Who's Got the 10 1/2 (live) (SST Records SST-081; cassette and CD have extra songs) -86
- Annihilate This Week (12" EP; livejä samalta keikalta kuin 'Who's ...' SST Records SST-081) -86
- ** LP ** Wasted Again (compilation; SST Records SST-116) I Can See You (3" CD-single; SST Records SST-226) -89
- ** CD ** Damaged/Jealous Again (SST)

Most important tracks on compilations:

- Cracks In the Sidewalk: Clocked In (SST/New Alliance NAR 001) -80
- Chunks: Machine (SST/New Alliance NAR 003) -81
- Rodney at the ROQ: No Values (Posh Boy PBS-106) -80
- Rodney at the ROQ Vol 2: Rise Above (Posh Boy PBS-123) -81
- The Future Loos Bright: Six Pack, I've Heard It Before, American Waste (SST/Posh Boy PBC-120) -81
- Let Them Eat Jellybeans: Police Story (Alternative Tentacles VIRUS-4) -82

tive Tentacles VIRUS-4) -82

•Decline of Western Civilization: White Minority, Depression, Revenge (all live) (Slash SR-105) -81

•God Bless America: Louie, Louie

•Rat Music for Rat People: Scream (live) (Go Records GO-003) -82

•Blood on the ROQ: Rise Above (Quiet QLP-3) -83

•Repo Man (soundtrack): TV Party

•Blasting Concept: Nervous Breakdown, Jealous Again I've Heard It Before (SST Records SST-013) -83

•Blasting Concept Vol. 2: I Can See You (SST Records SST-043) -86

•The Sound of Hollywood: ???

•COPulation LP: ??? (Mystic Records MLP-33128)

•Underground Hits 1: ??? (Aggressive Rock-Production)



Bootlegs:

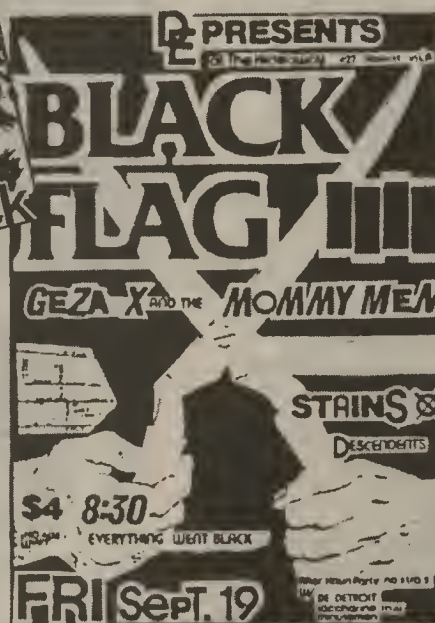
•Live SO 36 18.2.-86 (live)

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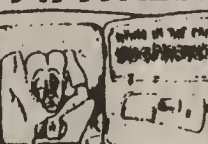
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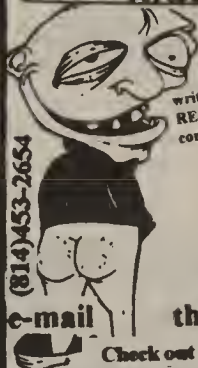
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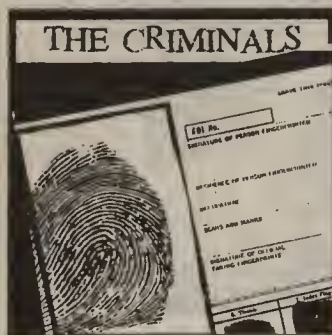
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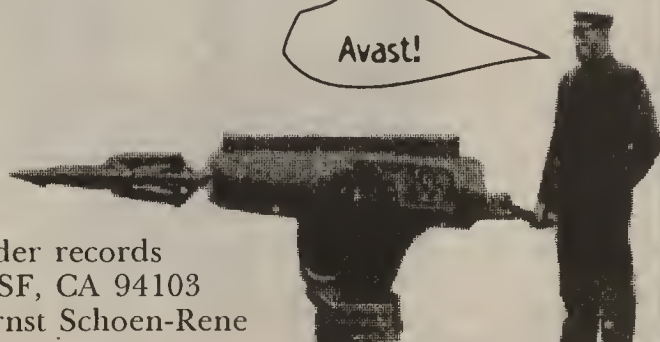


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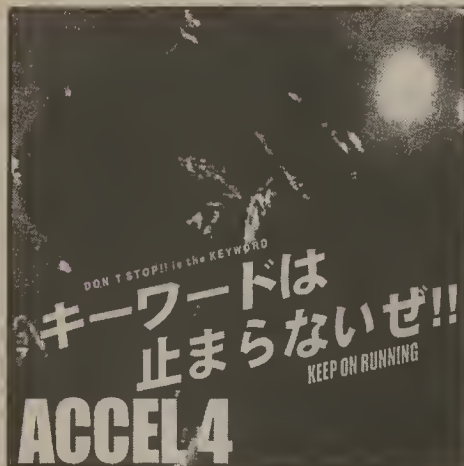
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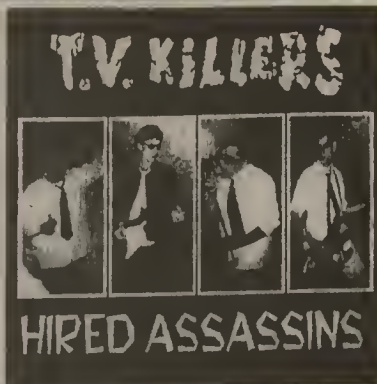
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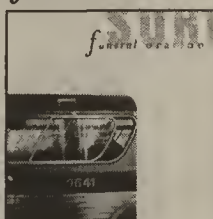
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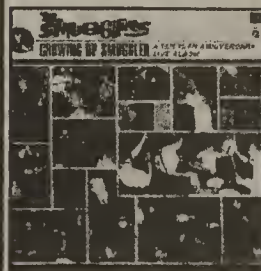
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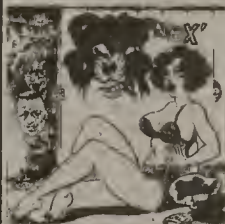
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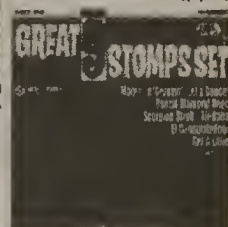
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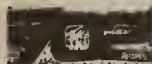
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eral, Ministry, Minor Threat, Mr. Bungle, Mr. T Expe-
rience, Murphy's Law, Mustard Plug, Neds Atomic
Dustbin, Neurosis, Nine Inch Nails, No Use For A
Name, Operation Ivy, Orange 9mm, Pearl Jam, Prom-
ise Ring, Propagandhi, Quicksand, Rage Against the
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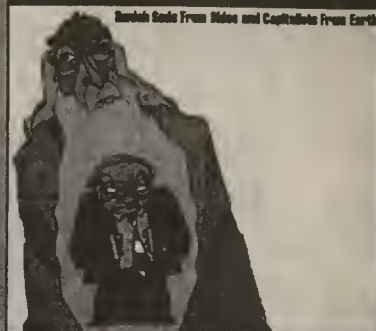
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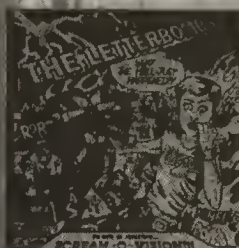
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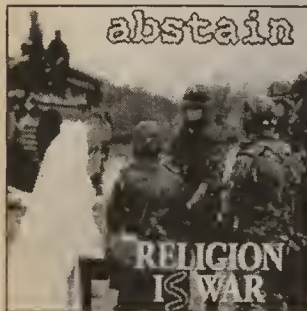
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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings or CD-Rs. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (JB) John Backstrom, (PB) Paul Barger, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (IM) Icki Murrmann, (JN) Jah Nell, (DP) Donna Poole, (BR) Bruce Roehrs, (GS) Greta S, (SS) Steve Spinali, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (RY) Rema Young.



ABSTAIN/NASUM - split EP

American and Swedish grindunits team up to fucking make your head erupt. ABSTAIN has been one of LA's best kept secrets for a while, and if you missed their 3" CD of last year, you're missing out. You can hear definite TERRORIZER influences, and shit, they even do a TERRORIZER cover, for christ's sake! NASUM is Sweden's answer to early

NAPALM DEATH. Total high-quality grind with crazy-ass distorted guitar. (MW)

(Yellow Dog, PO Box 550208, 10372 Berlin, GERMANY)

AEROBITCH/LOUDMOUTHS - split EP

What can I say except that the LOUDMOUTHS do it again with a scorcher of a side. These rock'n'roll sickos have been one of the prides of the San Francisco punk scene for quite some time. This is the last record from the original line-up. Dulcinea sounds the best I've ever heard her on the song "Basket Case." Again, recorded on punk rock 4-track and sounding loud and fierce. The LEWD cover with Jay singing came out great. Thanks guys and gals for continuing to be one of the sincerely grooviest bands in town. AEROBITCH play some solid punk with female vocals. Worth a check out! Two good bands for the price of one. (TG)

(Punch, Apdo.60167, 28080 Madrid, SPAIN)



AFFRONT - "Relationshit" EP

Limited-edition green vinyl! This whole package has a lot of that "we're so clever" attitude going on. From the name of the record company, Propane Existence, to the obligatory "thank you" list. Some of the folks thanked by the band are Bruce Willis and Dave Grohl. The lead singer Peter is described as sXe, but the band also makes it a point to thank Budweiser,

and of course there is the name of the record company. So, what about the music? These guys are from DC, and there is more than a hint of old-school DC hardcore influence, but there is a touch of A.F.I., GUTTERMOUTH here as well. The overall sound is a bit like MODEL AMERICAN, and that brings us to that FEAR line in "Decline of Western Civilization", "Some of us are born with problems." Exactly. (JV)

(Propane Existence, PO Box 42339, Washington, DC 20015)

AGORAPHOBIC NOSEBLEED/LACERATION - split EP

Two sides of indecipherable metallic thrash, the way it should be, although I find LACERATION's vocals getting on my nerves a little. Their lyrics, however, take the cake... totally funny. This one's been out for a while, but we're only now reviewing it, go figure. (AM)

(Satan's Pimp, PO Box 13141, Reno, NV 89507)

ALIEN BLOOD TRANSFUSION - "Ilsa/Don't Talk to Me"

From what I can surmise, singer/guitarist Mike finally got to meet and have his photo taken with one of his idols, the actress who plays Ilsa, She-Wolf of the S.S. He was so excited by this that he wrote a generic rock song, but he couldn't come with appropriate lyrics, so he just sampled from her movies. Fine. Their version of the EYES' "Don't Talk To Me" is okay, but to me it will always be a song that should be sung by a woman. All that combined with the incredibly annoying 5" format, I am left speechless. (CK)

(Acme, PO Box 441, Dracut, MA 01826)

ALTERNATIVE TV - "The Image is Cracked" LP

On this reissue LP, you have an opportunity to check out one of the more distinctive bands that debuted in '77 England, but ATV's focus is more diffuse. There are magnificent punk anthems ("Action Time Vision," "You Bastard"); respectably angry punkers ("Love Lies Limp"), and weird experimental numbers ("Red"), making for a challenging but inconsistent listening experience. Ultimately, they're most fondly remembered as a singles band, and anyone who also wants a taste of band-leader Mark Perry's eclecticism (which was to influence bands British postpunk bands like PIL and SIOUXSIE & THE BANSHEES) will want to give this a spin. (SS)

(Get Back, Piazza Maltoni 16, 50065 Pontassieve, Firenze, ITALY)

ANNALISE - "Something's Got to Give" CD

The second release I've liked from these UK folk. Tight tuneful melodic punk in the later LEATHERFACE, SNUFF and SENSELESS THINGS sound with a leaning towards the pop stuff. Still right up my alley. A good release with a sound that I have a fondness for. Worth checking out if you like this melodic Brit stuff, too. (RL)

(\$7: Pigdog, PO Box 43, Hull, HU1 1AA, UK)

MUSIC

REVIEWS

ARMCHAIR MARTIAN - "Monsters Always Scream" CD

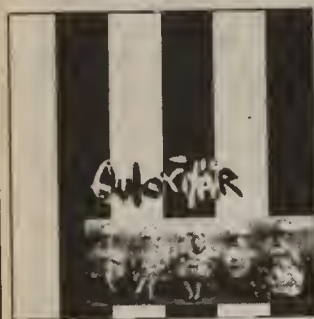
These guys are pretty fucking cool. I saw them live recently, and even though they had a bass player who'd been in the band a week, there was definitely something special there. The guitar player singer guy certainly has the major talent thing going on. Bands that come to mind are HÜSKER DÜ, DESCENDENTS and the REPLACEMENTS. Those are some serious names in my book. These guys may be huge someday with "a break", but I think they're great anyways. (RL)
(My, PO Box 170280, San Francisco, CA 94117)

ASSHOLE PARADE - "Lhighve" 8" EP

After initially stealing the show at last years' Fiesta Grande, I would understand why every label on the fucking planet would want to do a live ASSHOLE PARADE record. The material comes from when they played over KFJC (a radio station, you ninny), and the quality is better than most studio recordings you hear today. Rad format, good recording, and most importantly, straightforward high energy thrash executed by one of the best American hardcore bands today. (MW)
(Deep Six, PO Box 6911, Burbank, CA 91510-6911)

ASSNINE SOLUTION - "Cause Effect" EP

Eight songs of really fast, thrashy, lo-fi hardcore on this release. Some of the weird chords used keep it from falling into the mass of fast, thrashy bands out there. The song "Hardcore Guys Never Smile" is pretty great. Fans of Beer City records take note. (RM)
(Assnine, 3095 N 50th Ave, Chippewa Falls, WI 54729)



AUTORITAR - "Deaf and Blind" EP

10 songs of German thrash. I can't believe what it must be like to live in Berlin right now with bands like STALKER HC, SKRUPEL, EBOLA and AUTORITAR (not to mention countless other good, fast core bands) all residing there. If you've missed AUTORITAR's last couple of records, pick this one up. Even though its not quite as strong

as some of their earlier ones, it's still a good dose of fast hardcore thrash. (MW)
(Rodel, c/o Keule Sternkicker, Allmendeweg 89, 13 509 Berlin, GERMANY)

BEDFORD - "Year One" EP

99% of the time, I hate sappy love songs. Still, it must be something in the Pennsylvanian water, because like fellow pop punkers PLOW UNITED and early WESTON, BEDFORD captures that love struck innocence without falling into pure shitty sappiness. I can't believe I'm going to say this, but this a great record for a sunny day. (JF)
(System Untitled, 55 Searle St, Pittston, PA 18640)

BELVEDERE - "Because No One Stopped Us" CD

The title must refer to the release, because this is pretty wimpy pop punk that has been done so many times before. Lame introspective lyrics on top of that SoCal DESCENDENTS brand of music we have all heard too much of. Fifteen tracks in all, and I could not listen through a single one of these songs. I pass on this one. (CW)
(206, 8314 Greenwood Ave N #102, Seattle, WA 98103)

BEST DEFENSE - "Six Gun Justice" CD

If your old enough to remember going to shows in the Reagan years and trying to escape the wrath of right wing stomper boys obsessed with kickin' ass, this might bring on some bad Doc Marten flash backs. Circa 1987, Pennsylvania's white suburban skins, BEST DEFENSE are afraid of a red scare?? Ha! Poor retards. Blinded by the sheen of their own heads, here's what these skinhead bros got to say: "Gotta fight against the traitors, commies and faggots get out! We won't give our land to them, we'll win without a doubt, American and proud." Their running anti-queer theme seems ironic especially with their Polk Street "Waiting for my man" boy hustler band photo. Musically, I find sick pleasure in their hard-edged oi/hardcore guitar sound. Hmm... now if only they changed all the lyrics to refer to sex, drugs & r'n'r. I'd dig it. (DL)
(Pure Impact, PO Box 16, 1910 Kampenhout, BELGIUM)

BIERMUDAS - "Punkrock" EP

Good quality, sing-a-long oi from Germany. From the band name, to the "Kill All Hippies" t-shirt worn by one, to the music on the vinyl, these guys are so oi, it's not even funny. Lots of "Oi Oi"s and a burp here and there. Six tracks with the quality ranging from very good to kind of so-so. (KK)
(DSS, PO Box 739, 4021 Linz, AUSTRIA)

BIKINI KILL - "The Singles" CD

Certainly a functional release from this late great band. A collection of "the singles". The singles were great, so this must be too. Call it riot grrl, punk rock, whatever, I call it good clean fun. Sorta. Oh ya, the dreaded digitalized versions really pack some serious punch. Sorry anal vinyl fucks. (RL)
(Kill Rock Stars)

BILLYBOY E LA SUA BANDA - "Preti e Suore" EP

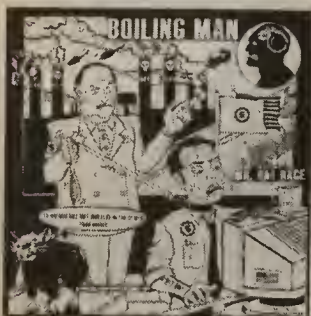
I like this. A couple of drunken sailor, sing-a-long type oi songs, two thrashy hardcore tunes, one of which called "Billybestia" has the utmost killer sing-a-long breakdown chorus and a traditional Italian folk song done oi, oi style. Pretty cool. (RM)
(C/O Carlo, via San Bernardo 9, 29100, Piacenza, ITALY)



MUSIC REVIEWS

BILLY BOY E LA SUA BANDA - "Morte e Chupa-Chupa" EP

Can't say much about this. Mostly sounds like typical Italian stuff, you know, NEGAZIONE, INDIGESTI, etc. Fast, spiraling songs with gruff vocals... and stuff... in Italiano, so don't even ask me what they're saying. Something like "spaghetti, linguine, cheese and macaroni" I guess. The coolest stuff is the AC/DC cover, but I heard the MURPHYS do that one live, so they still gotta get wid da program and stuff! (JB)
(Durango 95 Records, c/o Muselli Carlo, via San Bernado 9, 29100, Piacenza, ITALY)



BOILING MAN/BROKEN - split EP

Don't know why I get stuff like this, but ya play the cards yer dealt, I guess. These are some good guys who make the music with the twang-twang, bam-bam, "I hate you, buddy!" stuff. But, seriously... I'd have to say, if they were running the "Drag Your Butt Across The Carpet 500", BROKEN would win hands down (or butts down, maybe).

The music seemed to be a bit tighter, a bit harder, plus they went the extra step and included a nifty little sample, and made it work. In terms of comparison I'd have to say they both remind me of the ACCUSED, but that's probably way-off. Better yet, there was this guy I knew when I was first gettin' into punk that did alot of speed or somethin. We called him "Shaky Carl". Anyway, this was the kind of stuff Shaky Carl was into... but I don't know if that helps you either. (JB)

(Boiling Man: PO Box 158, New Haven, CT 06501. Broken: PO Box 1271 New Haven, CT 06505)

BOLLOCKS - "Total Fuckin' Bollocks" CD

These folks are a Japanese G.B.H. Super slick. Uhhhhh..... uhhhhh..... hummmmm... uhhhhh..... (TG)

(Straight Up, Kowa Bld 2f/3f, Minami-2 Nishi-1, chuou-ku, Supporo 060, JAPAN)

BOOT PARTY - "The Suss" EP

This band is channeling the spirit of Hoxton Tom or something. Total 4-SKINS, kick you in the face shit. The title song from this, which is also on their "Boots to Concrete" LP, is as good an oi song as your sorry ass is ever going to hear. Jumpy and catchy, with lots of hooks. The b-side is much of the same with the second of the two songs leaning more towards hardcore. These guys are, in all likelihood, a bunch of flag-hugging morons, but this is one hell of a release. (RM)

(Vulture Rock, PO Box 40104, Albuquerque, NM 87196)

BOYCOTT/DISTRESS - split 10"

Pretty damn good "Smash the State" style hardcore from both of these bands. DISTRESS delivers five tracks, and BOYCOTT belts out a hefty ten. Comes with a cool lyric booklet not unlike something you'd get with a CRASS album. Good release. (CW)

(Ignition, 1800 AK Alkmaar, HOLLAND)

BORIS THE SPRINKLER - "1998 Summer Tour" 10"

I want to start out by saying that Epicenter Zone had a poster on the wall that had a picture of the Brett guy from the Green Bay Packers. He was surrounded by trophies, including a replica of the Super Bowl Trophy made entirely of cheese! He was also wearing braces! When the hero of Wisconsin wears braces and worships a trophy made of cheese, it seems obvious what kind of statewide intelligence level we are dealing with here. And before you start asking why did Epicenter even bother putting that ridiculous poster on the wall, let me just say that occasionally we need to humor ourselves at the expense of others. Oh yeah, I almost forgot about the record. One side is some remixed versions of previously released antlercore, the other side is a black-on-black screen of a band photo, song titles, etc... (RC)

(Clearview, 2157 Pueblo Drive, Garland, TX 75040)

THE BRAINEATERS - "I, Braineater" EP

Wow, what a cool looking record. Re-released from 1979 with all the original packaging. As much as all this 70's retro shit has quickly become a hyped-up, yawn-a-thon, this record cannot be denied. It's fucking incredible! One more coup for Canadian punk rock! Lots of rockin' organ (none of that Kraftwerk shit), simplistic, just awesome. Some of the members went on to be in bands like DOA, MODERNNETTES, and K-TELS. Definately worth getting if you can find it. (JN)

(Super Electro, PO Box 20401, Seattle, WA 98102)

BREAK-UPS - "The Songs May Last a Minute and a Half..." EP

The catchy powerchord punk here meets most of the requirements: it's fast, catchy, has decent choruses, and (at its best) has a sneering "fuck you" attitude (as on "My Cousin's Got the Big Ones," which recalls NO ALTERNATIVE). Their one live track, "Bye Bye Baby," is one of those instances where you can sense how well their energy can whip a club audience into a frenzy. A strong release, albeit familiar. (SS)

(Woundup, PO Box 3695, Kansas City, MO 66103)



THE BREWTS - "P.O.A." LP

Ah geez. This band isn't terrible or anything but man, they're trying too hard to sound like the SKATALITES, OPIVY and JUDGE, or some shit like that, all on one record. For comparisons, about the only band I can think of is the READYMEN, from Oregon, only this band isn't as good. There are some good songs, but overall this, unlike Juicy Fruit, doesn't move me. (RM)

(Reanimator)

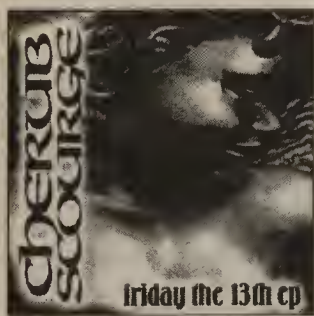
MUSIC

REVIEWS

BRUISERS/RANDUMBS - "I've Got My Dirts" - split EP

Somethin' about these bands make the 40 of Mickey's I'm drinkin' not seem like so much piss! That's good, huh? The BRUISERS start things off with a BLITZ cover, which sounds pretty much like the original - no points for originality - I already got the BLITZ version. The RANDUMBS steal the show... again! *Highlights for Children* would talk about their Sonoma-based xenophobia (??) on "Noma Pride '98". Ask yourself, do you want to be like Goofus or Gallant? I trust you'll make the right choice. (JB)

(PO Box 132, Sonoma, CA 95476)



CHERUB SCOURGE - "Friday the 13th" EP

Whoa... This is kinda lost on me, I think. The first song is a three-and-a-half-minute-long dark & moody self-indulgent guitar wank off, with doubled-over metallic monotone mumbling for vocals... Then the next song is a 52-second goofy punk number, and I'll admit my ignorance, but this sounds like it might be a cover, but

I'm not sure by who. Flip it over and the only other song that's credited to being written by a member of the band is actually okay, not really great, but mediocre fast garage rock punk, sorta like SCARED OF CHAKA without that certain flair, ya know? Then, to cap it all off, they followed that with a lackluster cover of SCREECHING WEASEL's "Ashtray"?!! I'm stumped, your turn. (PB)

(Cherub Scourge c/o Brent Starkey, 421 Lee Street, Louisville, Kentucky, 40217-1139)

CHERUB SCOURGE - "We Eat Punks for Breakfast" CD

These bushy-tailed kids from Kentucky seem to be having a lot fun from what I gather. Professing to "eat punks for breakfast", definitely lends to their easily digestible, happy-go-lucky/Lookout-y sound. This is energetic, pop-aware punk with one mohawk and one devil lock to even shit out. Problem is these guys do a hell of a lotta padding with five covers: CLASH, OPERATION IVY, VELVET UNDERGROUND, etc... leaving this CD way too thin to sink your teeth into. (DL)

(Better Days, 1591 Bardstown Rd, Louisville, Kentucky 40205)

CONCRETE CELL/SATANIC SURFERS - split CD

Two solid pop punk bands interpret their favorite punk tunes. SATANIC SURFERS do STIFF LITTLE FINGERS, CHRISTIE and RICH KIDS ON LSD. CONCRETE CELL do covers of the GORILLA BISCUITS (a kick ass version of "Things We Say"), THIN LIZZY and the DEAD KENNEDYS. This one is probably only for die hard fans of these bands. (CW)

(Genet, PO Box 447, 9000 Gent 1, BELGIUM)

CHINESE TAKEAWAY - "Totally Taken Away" 2x7" EP

Confucius say, "Punk rocker who can not appreciate CHINESE TAKEAWAY, very hungry punk rocker." So fans of the BUZZCOCKS and the VIBRATORS will want to eat this greasy wave of CHINESE TAKEAWAY up. These kids offer up a double 7-inch order of stir-fried sing-alongs, with hook drenched tunes about n'r and girls. Brit-accented vocals in dire need of Sudafed slung with a blistering treble guitar, keep the CHINESE TAKEAWAY chugging full steam ahead. Apparently, this hot wax outta Germany has a pressing of only 250 copies, and I recommend they start re-pressin' now lest they become the world's forgotten boys and end up on some "Killed By Death" comp in 2010. Wok on! (DL)

(New LifeShark, PO Box 700 320, D-44883 Bochum, GERMANY)



CRACKED COP SKULLS - "Why Pussyfoot When You Can Kill?" EP

Hadn't ever really thought about that. Anyway - it's some older stuff from this UK outfit that was comprised mostly of (semi) famous members of other (semi) famous UK hardcore bands. Apparently intended to be on a comp LP that didn't happen, Paolo (SOA) had the sense to get it out on it's own. Another 9 tracks from back in 1995 - it's totally solid stuff - catchy, spiteful hardcore - political topics, but on the personal vein - no preaching or whatnot. Great stuff, great name! (TM)

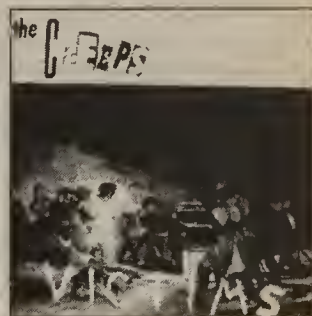
(S.O.A., c/o Paolo Petralia, Via Oderisi da Gubbio 67/69, 00146 Roma, ITALY)



THE CREEPS - "Victims" EP

This is some really stinky metal punk that the four-track is not working to the advantage. My opinion (which doesn't mean shit), put this out as a demo tape instead of a record and keep practicing. (TG)

(Retribution, PO Box 3506, Columbus, OH 43210)



MUSIC REVIEWS

CRIMPSHIRE - "The Sound of a New World Being Born" LP

This is great stuff from the Gilman/East Bay heyday. Hopefully you've heard this stuff as well as OP IVY, ISOCRACY and SWEET BABY. But are these guys becoming the COCKSPARRER of the East Bay with these "selected tracks" re-issue comps? Just release the original recordings in their entirety maybe with the original packaging and toss in a collection of the compilation tracks. Buying these types of re-issues sucks. Especially from a band that didn't release that much in the first place. (RL) (Lookout)



CRISPY NUTS - "Will" EP

This cool three-piece from Tokyo swaps vocal duties between Momoko (who has a high-pitched wail) and Hiroshi (who sorta growls), and together, their sound is incredibly distinctive; take the killer production of the ELECRIC DEADS EPs, throw in breakneck velocity, and add solid material (it's all decent, but the title track is the standout), and you have four

compulsively listenable tracks. These NUTS that are guaranteed to remain fresh by the time they arrive in your collection. Recommended. (SS)

(Wrench, BCM Box 4049, London WC1N 3XX, ENGLAND)

CRIVITS - "The More the Truth Hurts..." CD

In some far-away village, somewhere in the heart of some poverty stricken, oppressive society, there is a kid who looks kind of different. He probably listens to a different kind of music, which is maybe why he seems to think differently from everyone else. This kid may be pretty far-removed from any real punk scene, but one thing he does know is GREEN DAY signed to a major label and a shitload of money. CRIVITS knows this also, and they know full well that the sXe hardcore thing is pretty hot as well. So there you have it, all wrapped into one blockbuster album waiting to happen. Buy this CD and make some dreams come true. (JV)

(Ignition, PO Box 417, 1800 AK Alkmaar, HOLLAND)

CRUDE BE/HARSH - split EP

CRUDE BE play a fast tempo hardcore with a singer that growls through the song. HARSH play a hardcore that, even at 78 rpms, could be best described as slow. A cool split if only for the contrasting qualities of the two bands. (CW)

(Yellow Dog, PO Box 55 02 08, 10 372 Berlin, GERMANY)

THE CRUSADERS - "She Beats Me Up" EP

....Oh my god.... This record is so terrible, I don't know where to start..... Well, first off, they're from Australia..... fuck, how do I describe this..... okay, wait... this is almost a perfect blend of the PHANTOM SURFERS (costume wise) and the MUMMIES (music wise).....with Estrus style cover art and Sven-Eric style graphics on the back..... sheesh..... get a mother fucking clue!!!!!!!!!!!! And to top it off, there's not one well written song on this ten inch slab of flattened shit..... but this band has nothing to worry about, this record will sell like hot cakes, because everybody these days loves shit.... (SW)

(Stolen/o International Trash, PO Box 41, Prahran, 3181 AUSTRALIA)

DAHMER - "Dahmerized" LP

I could be totally wrong, but I think this is their first full length. Made up of the unreleased "Relapse" 7" and their '96 demo tape, this is actually pretty great-sounding. Is this considered power violence? It's hard to call something sung in French "power violence"... Anti-racist, anti-homophobic, pro-serial killer trash. I have no idea what the lyrics are about, but I'll just assume that they're about maple syrup and jelly donuts. (LH) (Clean Plate, PO Box 709, Hampshire College, Amherst, MA 01002)

DARE DARE DEVIL - "Jerk Your Brain Off" CD

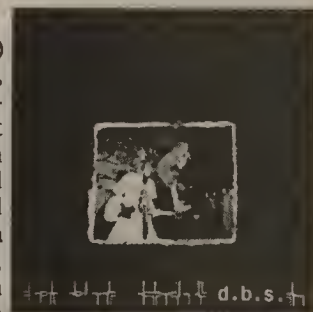
I started typing the title as "Jerk Your Brian Off", which would have put an entirely different cast on this review, and might have misled a few readers about DARE DARE DEVIL's sexual identity. It's muscle-bound French sleaze-core, fast and powerful (if a little faceless). Pummeling drums, blazing guitars, low-minded lyrics, and a hoarse singer with a Jello Biafra warble to his voice... the sound of four Euro-mopeds as they speed off into the sunset. They're more American-sounding than the T.V. KILLERS, but I suspect that they'd both fit on the same bill at whatever tasteful little cabaret it is that they play at. Another unexpected hit for the French, following that whole World Cup debacle. (JH)

(Banana Juice, BP 7605, F-35176 Chartres de Bretagne, FRANCE)

D.B.S./D.O.A. - split EP

A far cry (20 fuckin' years) from the glory days of D.O.A., here comes a disappointing release from the old hosers. The first song sounds too much like "I'm Not Your Steppin' Stone", and then degenerates to generic hard rock mediocrity. D.O.A. heat up a degree or two on the second song, "Used To Be Revolution" which commentaries on the current state of punk. On the flip, D.B.S. explore a late-'80s, bad Gilman/East Bay style with quirky bass lines that put me to sleep. This is a drain to listen to. Sorry guys, but never do I need to hear this again. (DL)

(Empty, Erlanger Str 7, 90765 Fürth, MT-424, GERMANY)



DEAD CITY REBELS - "Rock 'n' Roll Enemy #1" 10"

Straightforward, traditional punk rock that absolutely rocks. Faster-paced and catchy and packing enough energy to power a small city, it reminds me of early NEW BOMB TURKS at times. Also has some very cool IGGY POP-like vocals. From Canaduh, this really is one of the better records I've heard in some time. (KK)

(High Society, St Petersburg Str 4, 18017 Rostock, GERMANY)

MUSIC

REVIEWS



DEFAULT - "Die With Honor" EP

This is fast hardcore with everyone except the drummer pitching in on the harshly screamed vocals. At times the music has a slight CAPITALIST CASUALTIES feel to it. The record suffers from really poor production. This one sided EP is probably worthy of a demo tape, but not a full 7". Actually I am surprised this isn't

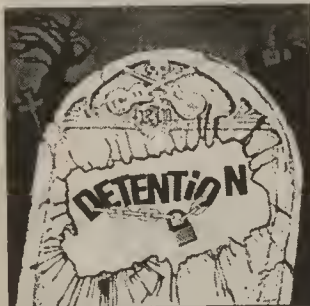
on Beer City! (RC)
(Power Ground, 1309, South 21st St, Manitowoc, WI 54220)

DESPAIR - "Kill" CD

These East Coasters crunch out some metal tinged hardcore similar to bands like TURMOIL and TORN APART. If you like it when band members all jump in synchronization, and they throw their instruments around before they stage dive into the crowd, then this is for you. (RC)
(Initial, PO Box 17131, Louisville, KY 40217)

DESTROY ALL MONSTERS - "Singles" LP

Here's yet another go around for the singles this Detroit band pushed out in the late 70's, this being the band most notorious for the presence of ex-STOOGES Ron Asheton. The songs feature the 'languid' vocals of pinprick-pupiled Niagra and an overall sound that hearkens back to pre-77 punk with spidery guitar leads and thumping bass ala, well, the STOOGES. Only, not quite. I would also state at this time that the pressing I listened to had major mastering problems... fucked noise all over side B. Entire pressing? Esh. There was a triple-CD set of stuff by this band that predates the arrival of Mr. Asheton that is highly recommended to those punks out there who like a good glue nod now and then. Seriously. Pick that up, if you dare. (RW)
(Get Back c/o Runt, PO Box 2947, San Francisco, CA 94126)



DETENTION - "Live in New Jersey, 1983" EP

"Dead rock 'n' rollers, they were outta controllers!" Come on, you know the words... and you'll probably recognize the artwork as the cover of Killed By Death #2, the comp that made New Jersey's DETENTION famous (at least within the pinhead record collector circuit). Five songs, recorded live at the height of their

career, these do about as much justice as can be done for a long broken-up, obscure punk band. Of course, the classic "Dead Rock 'n' Rollers" is the stand-out on this; no surprises there. (IM)
(no address)

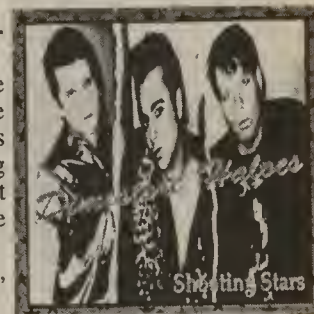
DIG DUG - "Whoa..." EP

I don't know if it's just because I haven't been listening to as much stuff in the poppier vein of punk, or what, but this record, this band, is totally fresh sounding. Fresh as in not at all stale and tired and boring. Hand claps along with some awesome, catchy guitar work, great lyrics, perfect production... all the pieces fit just exactly right for a prize-winner of a 7"—with one exception—some of the songs are *too long*. It's been scientifically proven the best punk/rock songs are those topping out at 2 1/2, 3 minutes tops. Otherwise, keep it up! (IM)

(Rebound, 17019 Evergreen Elm Way, Houston, TX 77059)

DIMESTORE HALOES - "Shooting Stars" EP

Far from being the STOOGES, this is still enjoyable punk rock with horror overtones kinda like the MISFITS, picking up where their LP of last year left off. Extra points for wearing make up on the cover. (EC)
(America Punk, 802 S Broadway, MD 21231)



DISGRUNTLED - "For the Love of Money" EP

On the first song of side A, the singer was trying to put too many words in one line and enunciating each one. Don't ya know you're supposed to scream unintelligibly so we can't understand you? Isn't that why you have lyric sheets? This is pretty generic hardcore with "money is evil - consumerism sucks" lyrics. But now I'm listening to "The Journey" on side B and I really like it. Is this the same band? It kinda reminds me of LOGICAL NONSENSE. I go back and listen to the record again. I think if the vocals were a little more emotional (not emo - but angry) sounding, this record would be much better. (DP)
(The Riot Nerd Coalition, 1352 Cinanni Court, Gloucester, Ontario, K1T 1Z7, CANADA)

DOOM/CRESS - split 10"

On this, DOOM demonstrate their opinion on the whole Princess Di thing, and I think you can guess where they stand... "Fuck You English Rose!" Fucking A! Three of their best songs of recent times and a HAWKWIND cover to boot. I wasn't super impressed with the CRESS LP from a while back, but I'm bowled over by their four tracks on here - angry, intense punk railing against the sickness that is society. Yes, they still sound a bit like CRASS, but they're carving their own niche now. This is one for the collection. (AM)

(Flat Earth, PO Box 169, Bradford, BD7 1YS, UK)

DREXEL - "No One Told Me" CD

Not bad, but not terribly exciting pop punk of the post GREEN DAY school. They do cover "Rainbow Connection" and "Screaming At a Wall", so you gotta give them some props. Overall it is competent and fairly hummable. Decent for the genre. (BG)

(Fork In Hand, PO Box 230023, Astor Station, Boston, MA 02123)

MUSIC REVIEWS



DROPKICK MURPHYS - "Curse of a Fallen Soul" EP

Wow! Holy Shit! For the first time in my reviewing career I am totally taken aback! No shit, dude. This is, hands down, the best thing I've heard this year!!! All Hail the Al Barr era of the MURPHYS!!! I am literally pissing myself as I'm writing this. Not to kap on Mike or anything, but this is how DROPKICK should have been

in the first place. Perhaps the UTTERS have finally handed the streetpunk torch to these guys. Run!! 4-originals and one kickass IRON CROSS Cover! The Barr has been raised (Ha)! Waddy waitin' fer, the second coming? Get yer ass offa my couch and get this already, heh? (JB)

(TKO, 4104 24th St #103, San Francisco, CA 94114)

THE DUCKY BOYS - "Dark Days" CD

Amazing! Holy fuck! Roehrs-rock extraordinaire! Much less straight-ahead street oi sound than last time I heard them. Just rocking, fucking beautiful, loud shit. This will be a favorite on the stereo for a while. So much energy, and heart, and balls; this is getting me going even in my current slightly-hung-over-too-early-to-be-here-filling-my-head-with-punk-rock state of mind. Sooo recommended! Don't wait. (RY)

(GMM, PO Box 15234, Atlanta, GA 30333)

EATER - "The Album" LP

Originally released in '77, this is classic '77 English punk rock. If you don't own the original you must buy this - four extra cuts this time around. (KK)

(Get Backt, Piazza Maltoni 16, 50065 Pontassieve, Firenze, ITALY)

THE ENKINDELS - "Buzzclip 2000" CD

Really catchy poppy punk type stuff. Gruff vocals and big-ass production that never totally takes off. But certainly an example of where punk is now in terms of mainstream accessibility. The first thing I thought of was GOLDFINGER. That drummer sure does love his snare rolls. (LH)

(Initial, PO Box 17131, Louisville, KY 40217)



E-150/UNABOMBER - split EP

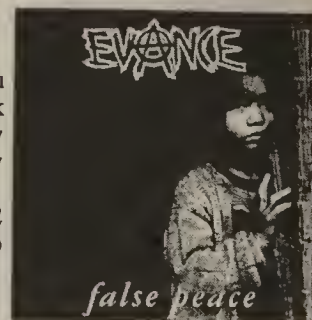
E-fucking-1-50 pummel through three songs of non-stop hardcore with great hooks and a vocalist spitting out lyrics that attack authority on a number of fronts whether it be the press or the contradictory actions of legislators. Even more abrasive than their split with IVICH. UNABOMBER spend a lot of time on the crunching, slow end of hardcore, which

gets rather tedious, though it does pick up now and then. Lyrics are great, mainly giving the finger to rock attitudes and conformity in the scene. "Then SHELTER, everyone's Krishna. Now PATH OF RESISTANCE, everyone's idiots." (TH)

(Don't Belong, M.G.S., PO Box 8035, 33200 Xixon, SPAIN)

EVANCE - "False Peace" EP

Anthemic sing-along (if you know Japanese, of course) punk akin to G.B.H. with a little early DISCHARGE and a lot of Lemmy MOTORHEAD vocals. (PB)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, JAPAN)



EXCRUCIATING TERROR - "Divided We Fall" LP

Heavy duty SoCal grind that alternates from powerful blast beats to straight hardcore with some of the most throat-shredding vocals around nowadays. I have heard from a few folks that they think this is a bit generic. But I leave it to you, the consumer, to buy this, and see why every time they play Gilman Street the place turns into a fucking house of chaos! (RC)

(Pessimier, PO Box 1070, Hermosa Beach, CA 90254)

THE EXPLODING CRUSTACEANS - "Get in the Tub" CD

At first I was fooled by the awesome cover. Then when I got over the fact that the first track was some metal-hardcore garbage, the CRUSTACEANS slowly mutated through an East Bay phase into some light PANSY DIVISION rock. The dirty, juvenile lyrics and titles just happen to be very hetero. The only cute title happens to be "Hobbit Pussy". Nine tunes in the funny-to-high-school-kids vein. (HM)

(Conspiratorial Efforts, PO Box 7456, Santa Cruz, CA 95061)

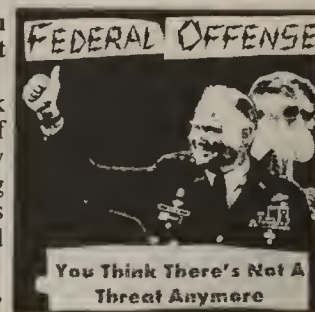
FANG - "American Nightmare" LP

While initially I thought it some weird joke that this would get assigned to me, perhaps it's fair, as I never really followed them "before", so I'm somewhat objective. This taken at face value is some slower to mid-paced punchy punk with rocking anthemic choruses that people would usually pick up on. There's a weird "wanna be" English style at times that you can't avoid noticing, but no crime there. One of those bands you almost wish you didn't know so much about. I don't see Sammy as being any modern hero as the liner notes describe, but hey - it's a decent punk record. (TM)

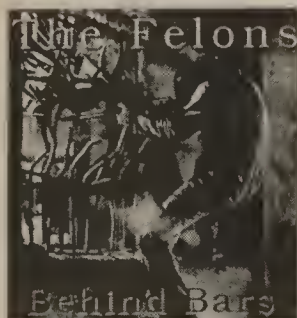
(Wingnut, 1442A Walnut St #59, Berkeley, CA 94709)

FEDERAL OFFENSE - "You Think There's Not A Threat Anymore" EP

Fast, thrashy, punk rock from Dallas. Unlike most bands of this kind, they know how to play fast and abrasive without being overly macho or taking themselves too seriously. Political songs and goofy songs. Good Stuff. (JN)
(Uncontrolled, PO Box 150206, Dallas, TX 75315-0206)



MUSIC REVIEWS



THE FELONS - "Behind Bars" EP

This is the kind of stuff I listened to in the early '80s. Hardcore, but still melodic enough to make me shake my head. Even the song subjects "Jealous" and "Brainwashed" remind me of that. DAG NASTY and 7 SECONDS are good comparisons. I still take out my old hardcore records once in a while, play them real loud and sing along at the top of

my lungs. So, if I'm in that mood anytime in the future, I think I'll sneak this one in for fun. (CK)

(\$3: Enervating, PO Box 25742, Chicago, IL 60625)



FIVE O FIVE - "Clean Up The Streets" EP

These guys are all sixteen years old, but they'd beat HANSON in a streetfight any day. Pretty amazing, really. They're comparable to FIFTEEN, both in musical style as well as lyrical content, but they're not generic or overly obvious like most FIFTEEN-sounding bands. Good stuff. Can't wait to hear what they're doing a few years down the

line. (JN)

(Mike Wakeham, 33 Wedge ST, Lowell, MA 01851)



THE 5.6.7.8.'s - "Smilly Willy/Mr. Lee"

.....I always love reviewing 5.6.7.8.'s records, cuz these three girls always ring my boner chime..... and this 45 has got their old bass player Omo on it, whom I had a major crush on some years ago..... oh, the joys of having jerk off fantasies like mine..... alright, shit, the production here is pretty marvelous, I gotta tell you..... pretty

Motown-ish.... '60s black, living in the projects style.... but these girls do live in the projects.... the Japanese projects.... I've been there, and there is a warm feeling of rock and roll there... hell, I even got horny there..... (SW)

(Dionysus, PO Box 1975, Burbank, CA 91507)

FMD/TWENTYTHIRDCHAPTER - split EP

If I had a monthly top ten list, then this record would definitely make it on there. One side has TWENTY THIRDCAPTER turning in an intense, very slow to break-neck brand of crust core that reminded me a bit of a brutal ENEMY SOIL/NAPALM DEATH hybrid. The other side has a posthumous release from FUCKING MASS DESTRUCTION (FMD) that sounds like BATTLE OF DISARM, FISHY and SPAZZ all chewed up into a spit-laden chewy ball of anger and excrement. Whaa? It's fucking good mate! (JV)

(35 Huffman Ave, Dayton, OH 45403 or PO Box 12401, Memphis, TN 38182)

F-MINUS - "Wont Bleed Me" 7"

First off, I wish this record was longer. The first side was over by the time I finished... writing... this... line. Can't decide who this sounds like either, but I will tell you that it's kinda mid-80's sounding, fast stuff, dual female/male vox with political lyrics that are good, but all-in-all nothin' too memorable. (JB)

(Pelado, 521 W Wilson #B202, Costa Mesa, CA 92627)

F-MINUS

FUCKFACE - LP

Last release from this now-defunct SF band. This here is Mission-style hardcore at its best. I tried to play it at work, but the doctor said "I can't do a delicate brain operation while listening to this. It makes me too angry. Take that shit to the orthopedic room where they can take their aggressions out with hammers and drills." 'Nuff said. If you know who FUCKFACE is you don't need me to tell you to get this record, but if you don't, I'm tellin' you now. Your only disappointment will be that you can no longer see them live. (DP)

(Six Weeks, 225 Lincoln Avenue, Cotati, CA 94931)

FUNERAL ORATION - "Survival" LP

If I read the lyrics on this record before listening to it, I would definitely think this was an emo band. But this guy sounds too upbeat and enthusiastic for that to be so. What a paradox! I'm on my second listen and I have to say I'm liking what I hear. This band definitely has that Hopeless sound. Straight-up punk rock, but with strong vocals. These guys from Holland have been around for awhile— this is their seventh LP (third one on Hopeless), but they haven't changed all that much except to slicken up a bit. I liked the packaging on their old stuff better, tho I appreciate the poster and sticker included with this. (DP)

(Hopeless, PO Box 7495, Van Nuys, CA 91409-7495)

GIMMICKS - "High Heels" 10"

I saw these dudes earlier this month, at a downwardly-mobile, neon-lit yuppie corral here in San Francisco, where the local yokels focused on their beers and billiards and a lone woman in her sixties held her ears to preserve her hearing... that night their schtick (gimmick?) was done up to the nines, with Clairol blue-black dye jobs, tapered cigarette pants, and Jaggeresque leaps and howls... They're a Seattle band working a sorta CHROME CRANKS/DMZ gig, with doses of organ and caveman fuzz guitar. Sixties rock remade for the impending millenium. You get the picture, right? Those pouty sneers, the hollow stares, that disillusioned abandon - they can all be yours for the taking. (JH)

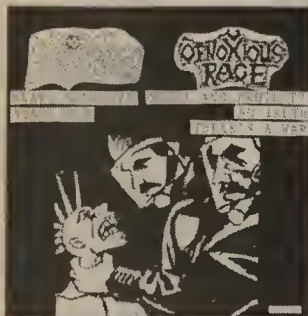
(Estrus)

GOATSUCKERS - "Tribute To Alex" 10"

This is mildly catchy punk with a organ thrown in. The problem is it's just not catchy enough. It comes off like bad classic rock. Skip it. (TG)

(Nest of Vipers)

MUSIC REVIEWS



GLOBAL HOLOCAUST/OBNOXIOUS RACE - split EP

Both bands, which also share some members, hail from Canada and have the uncanny knack for writing hardcore that sounds like it came from the mid-'80s. HOLOCAUST sound like they could've been on the "Vile Peace" comp LP that came out in the late '80s featuring the UK's premier grind/crust/hardcore bands. OBNOXIOUS RACE first song is pure 1984 hardcore, with great vocals and song writing. The last two of their tracks have a little more "crusty" feeling to 'em. (MW)

(T.S., c/o Simon Pare, 827 Goldbourn, Greenfield Park, Quebec, J4V 3H4 CANADA)



GODSTOMPER - "Saturday Morning Powerviolence" EP

If you're into power violence, you probably know this duo, bass and drums, kicks ass. They do another fine job of audible assault here. Their second ripping EP this year. Recorded even heavier than the "Gun Culture" EP. The drums sound beefy, damn this is so full. A must have. (TJ)

(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)



GOOD CLEAN FUN - "Who Shares Wins" EP

There's only a couple records that have the potential to completely change the scene today, and this EP is one of them. Continuing the tradition of bands like STRAIGHT YOUTH and GRUDGE, GOOD CLEAN FUN are an ultra-positive, gay-friendly, sharing, caring, straight edge band hailing from DC. Just to give you a

little sample, "Our friendship's done, it really hurts/but maybe I could have all your old shirts." Possibly the most inspiring lyrics that have ever graced a straight edge record. (MW)

(Phyte, PO Box 14228, Santa Barbara, CA 93107)



GOOD CLEAN FUN - "Shopping For A Crew" EP

If there is one thing many straight edgers are criticized for, it is for not having a sense of humor. Well, GCF seems to have a laugh at their own scene and beliefs. "Sweet Tooth" reminds all the half-assed vegans whom eat sugar, they are not true vegans and are promoting tooth decay in their depravity. Funny, but true. Goofy

sXe HC with valid points. (TJ)

(\$3.50: UnderEstimated, PO Box 13274, Chicago, IL 60613).

THE GOONS - "Living in America" CD

Musically this is tight and energetic punk, reminds me a lot of the DEAD KENNEDYS' "Bedtime For Democracy" era. Good production, but the thing that I absolutely love about this CD is Serge's vocals. He totally has the cross of Gary Floyd (the DICKS) and Jello Biafra (DEAD KENNEDYS) operatic-tones-thing fucking dialed. Co-produced by Kent Stax (from DC hardcore legends SCREAM) and Brian Baker (duh!). For those that are too young to have gotten into the DKs, or too burnt out and jaded, this is a good way to slowly ease you back into a sound that seems to be forgotten. (PB)

(Torque, PO Box 229, Arlington, VA 22210-0229)

GUITAR GANGSTERS - "Prohibition/Money With Menaces" CD

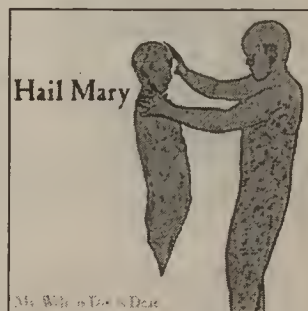
I heard this UK band's last full length, dug it and was surprised to find out they had many prior releases. Strong Brit punk in the SLF, UK SUBS, CHELSEA vein. Their first two LP's from 1989 or so are on this disc. Tuneful yet anthemic. Very strong once again. (RL)

(Captain Oi!)

HAIL MARY - "My Will to Die is Dead" EP

This EP didn't lunge off the turntable at me like their past recordings have done, especially their EP on Prank, but this is such an incredible band, and an incredible EP. This is hardcore. Not grind, not emo, not slickly produced chunka machismo bullshit. But they have a big and full sound. A dose of late-era BORN AGAINST (sorry, they must cringe when they read that sorta shit, but the comparisons are unavoidable), melodic and thick, but with a whole bunch of noisier chaos that only a few bands like ANGEL HAIR ever tapped into. This is my favorite late '90s hardcore band. (PB)

(Vermiform, PO Box 12065, Richmond, VA 23241)



HALLRAKER - "She" EP

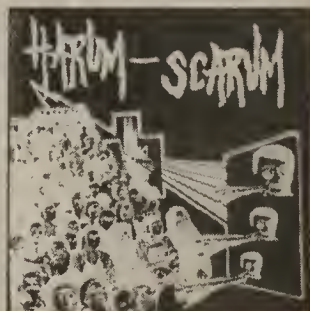
Three tracks of solid mid tempo hardcore. The liner notes say "words and music inspired by the Simpsons." Are they talking about the TV show? I wished their lyrics were about the Simpsons, but no such luck. Horrible LED ZEPPELIN cover on the flipside. (CW)

(Phyte)

HARUM SCARUM - "Corporate Pennies" EP

Blistering melodic hardcore punk played by women, some or all of whom may be dykes. Songs structures alternate between slow and fast parts while the lyrics talk about the dyke community, religion and the rich. (MM)

(Live Transmission, PO Box 14284 SE, Portland, OR 97293-0284)



MUSIC

REVIEWS



HATEMAIL - "Feed Me to the Lions" EP

Young and spirited in the BLATZ vein with loose tunes accommodating the frantic vocal onslaught. These enthusiastic youngsters overkill the choruses on a few songs and realize it in "Upperdecker" where they appropriately terminate the madness with a flushing toilet. HATEMAIL show great potential to be a mega-

geek superstars. (HM)

(Church Bingo Terrorism, PO Box 804, Montebello, CA 90640)

HAVE NOTS - LP

Man, fuck Japan. Those fuckers have hijacked the rock, and I'm getting sick of them letting it back into the country in dribs and drabs via REGISTRATORS, ROOM 41, TITANS, FIRST ALERT etc. Well, it's our own fault I guess, always supporting fraudulent bands and second-rate hacks at the expense of the real thing. I'm guilty too. Anyway, here's this month's butt-kicking from our betters across the way. It's the best rock platter I've heard in months. Sigh. Go buy it, stupid. Twelve songs with just the right production, muzzy but powerful. "Telephone" on side one will go into my year-end top ten for songs fer sure. I'm putting my rising sun headband on now... (RW)

(Repent, 535 Stevenson St., San Francisco, CA, 94103)

HEADCASE - "Still Fighting" CD

Fucking Oi! Punk FUCKYOU!!! Normally, this kind of stuff would be pretty boring. Songs about violence, apathy,...yeah, I've heard it all before and so have you; musically, it's not much different...COMBAT 84, BUSINESS, (BURRRRRRRRRRP!!!) but I'm tellin' ya Stewart, sometimes it's just a feeling you get, a very special feeling! You know what I mean, right? Of course you do. Two minor complaints. I'm not too keen about the whole glorification of hooliganism, the tragedy of Hillsborough, not to mention the embarrassing scenes the English made this year should be enough to stop this kind of stupidity. It has nothing to do with skinhead or football! Secondly, only five songs??? You can't leave me hanging like that. Can't wait for the next stuff... hurryhurryhurryhurry hurryhurryhurryhurry! (JB)

(Pure Impact, PO Box 16 - 1910 Kamenhout, BELGIUM)

THEE HEADCOATS/LOLLIPOP - split 45

I think Tom bought this at a record store in Berkeley. Is Am Rep too cool to send us records? As far as I'm concerned, this could have been a one-sided single because LOLLIPOP sucks (pun intended), and thee mighty HEADCOATS "I Wanna Get Fucked" saves this single from a frisbee contest here at MRR. (EC)

(Am Rep, 2200 4th St NE, Minneapolis, MN 55418)

HEAVE - "Cotton Swab" EP

This debut EP by Madison, WI's HEAVE isn't that bad. In some of this, there's an element of early YOUTH BRIGADE, music-wise. But alot of the rest of this just sounds like any new unrefined band. However, according to the cover and insert they've been around for the last 3-4 years? So, I dunno, there's a hint of ska in one song, but most of this is sloppy dirty street punk. OI! (PB)

(Heave, 1114 Marg Street, Madison, WI 53716)



HIC ET NUNC - "Howling Monkey Blues" CD EP

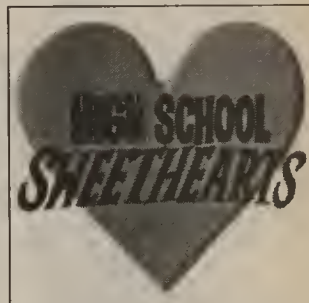
Motor City by way of Slovenia, yep! Once again some foreign band from God-knows-here have upped a musical style from us and totally ran with it in ways unimagined by us. The best way to describe this is almost as some off-center variation of the STOOGES but with a distinctly European flair. Think of RADIOPUHELMET or even UNION CARBIDE etc. but not really. These do the Detroit power-chord/wah-wah pummel as well as anybody along with some convoluted twists and turns that brings to mind SONIC YOUTH but not really. At any rate it rocks, the tunes are good and it is way swanky, best of the month for me. (JY)

(FV Music, Kersnikova 4, 1000 Ljubljana, SLOVANIA)

HIGHSCHOOL SWEETHEARTS - "Find a Way/Single White Female"

Two tracks that would fit right in on the first BLONDIE LP. Which is alright by me. No "X Offender" but still a cool release. Gal vocals with a little punky rock'n'roll thing going on. Not overly bubblegum either. Basically a good pop thing. (RL)

(Get Hip, PO Box 666, Cannonsburg, PA 15317)



HOODS - "Alone" CD

So I just saw these guys recently at Gilman Street. About mid-set the guitarist said something to the crowd to the effect, "Are you guys a bunch of faggots, why don't you get up here and dance". Then a little later he said some other "faggot" slag, which unfortunately I couldn't hear. Now the use of the word "faggot" in this situation is completely up for interpretation. Does he really dislike "faggots", and feels threatened by them? Or is this just some slang word carried over from his tough guy high school days? How can we take a step forward, when we always fall two steps back? By the way, this is quality hardcore with a heavy SICK OF IT ALL slant. Buy it and come to your own conclusions. (RC)

(Breakout, PO Box 1464 San Ramon, CA 94583)

MUSIC REVIEWS

HUMAN INVESTMENT - "Invest Your Efforts into Humanity's Struggle or be a Human Investment" LP

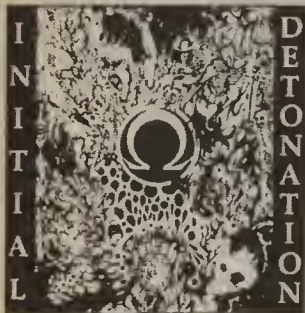
Album titles this long and thought provoking are only available on independent, D.I.Y.-produced records. There are some bands that have entire songs that aren't as long. HUMAN INVESTMENT is a bit of a throwback to the early days of hardcore, with more than a dose of peace punk politics implicit in every song. I've really been craving a record like this since attending a recent STRATFORD MERCENARIES show, and here it is (albeit a wee bit slower than I'd prefer). Lyrically speaking, I'd say these guys hit all the points without making us feel like we've heard it all before, though you probably have. (JV) (Rotten Propaganda, PO Box 42325, Pittsburgh, PA 15203)

ILL REPUTE - "And Now" CD

Oxnard, what a weird place. Killer surf, Mexican Nazi skinheads and, of course, 'nardcore. This band was one the pioneers of that scene and sound, but seeing as their last album sucked ass, I was expecting the same from this and well... it does. Seriously, a bunch of guys pushing 40 screaming "Nardcore will never die" on the first song. Oh brother. Pretty d-u-m-b and not in a good way. As for the music, think LAGWAGON, NOFX, etc... (RM) (Edge, PO Box 7111, Oxnard, CA 93031)

INCOMPLETE AA - CD

Sloppily-played, so-so produced and plenty of stupid lyrics. Yet for all that, I really like this CD. Maybe, it's because it has a feel that reminds me of Dez-era BLACK FLAG. That "I'm trapped in Southern California commuter cities, and can't get out" frustration, that doesn't always give us the most coherent rants, but does give us heartfelt ones. And on that note, INCOMPLETE AA delivers. (JF) (Rude, 20121 Deihl St, Walnut, CA 91789)



INITIAL DETONATION - "Mary Kaye Commandos" EP

Tuned-down, layered, rhythmic hardcore from the Midwest, with dual male/female vocals and moody, metallic melodies. Four long-ish songs heavy on the power and each one varying in speed and rhythm and focusing, lyrically, on some of the fucked up elements of our society, including domestic violence. This is an intense record. (AM)

(\$3: Sensual Underground Ministries, PO Box 8545, Tulsa, OK 74101)

JOHNNY REVOLTING - "Trailer Park Gold" CD

Lotsa short songs, semi-pop-punk, no-frills attitude. Very acceptable, party rock, great for the kids - in fact, I'll probably listen to it another time, then find a 16-year-old to bestow it upon. (RY)

(\$11: Revolting, 127 Broadmoor Dr, Tonawanda, NY 14150)

KARMA/BULLSHIT PROPAGANDA - split LP

Both these bands play very political punkrock with KARMA being a bit like NAUSEA due to the male/female vocals trading off. BULLSHIT PROPAGANDA are really fucking punk with thrash style music and "Cookie Monster™" vocals. They attack conformity in the scene as well as other political issues. (MM) (Discliche, c/o Thijs Van Der Spank, Regulus 25, 2221-MT Katwijk Aan Zee, NETHERLANDS)

KGS - "Cutcord and Destruction" EP

.....at the moment I write this review, I'm also listening to it as well, and I gotta say, it's one real piece of garbage..... fast, sludgy guitars, distorted vocal howls in some other language..... there's not even any info on the sleeve as to where these motherfuckers are from.... but, I tell you this though, this shit sells..... I hear people with their tastes up their asses listening to this kinda shit all the time..... (SW)

(Rebelable)



KLASSE KRIMINALE - "Mind Invaders" EP

Since 1985 KLASSE KRIMINALE have been one of the most prominent anti-racist skinhead bands in Europe. From their debut 7" EP "Construito in Italy" to this newest EP, "Mind Invaders", KLASSE KRIMINALE has stayed true to their principals. The new EP contains a good original as well as a fine cover of "Angels with Dirty Faces" by SHAM 69. Try this one. (BR) (Marco Balestrino, C.P. 426 Centrale 17100 Savona, ITALY)

KONTATTO - "Estremo" CDEP

Five songs of professionally-played rocking punk rock with English song titles and Italian lyrics, or accent, I couldn't tell. Lots of leads on this puppy. They have a song called "Girl Power" which has a guy pretending to be a girl with a high voice going "OHOOH OOOHHHH" while another guy sings "PHUUUCK HUGHHH" over a metal progression with GUNS 'N' ROSES-style leads and it ends with the guy yelling "SUCH MIEEE DEEEK". This may be the worst release I've ever reviewed for MRR. (MM)

(Visigalli Emilio, Fermo Posta Maleo, Lo 20076, Italy)

MUSIC

REVIEWS

KRUPTED PEASANT FARMERZ - "Peasants by Birth, Farmerz by Trade, Krupted by the Dollar" CD

I've seen this San Jose band several times. The most recent was at a house party with the GIST and BREAKFAST OF CHAMPIONS; I don't know if it was all the Hamm's I drank, the whip-its, the crowd or a combination of the three, but that show was awesome fun. These boys put out some anthems so catchy that I'm not even annoyed at the kinda preachy lyrics (there's an anti-gun song for chrissake). This here CD is, I believe, a re-issue of stuff recorded and put out by Farmhouse in '94 with a few live and compilation tracks thrown in. "Slluks" is a hilarious cover of the MISFITS' "Skulls" played backward which was originally released on the hundred band compilation "Wood-Paneled Pacer Wagon..." on Too Many. I'm stoked that they included this, because when I want to hear it, I can just push a coupla buttons on the CD player instead of having to search on a record side with 25 other one-minute songs on it. Worth picking up if you don't already have it. (DP)

(Coldfront, PO Box 8345, Berkeley, CA 94707)

LAST YEAR'S YOUTH - "Modern Living" EP

Another great GMM record! This is fast punk rock played with authority by some tough street punks out of St. Louis. These guys are bristling with attitude! In "Burn Washington Burn" LAST YEAR'S YOUTH sing: "We pay taxes so they can live liberal, conservative...What do they give? Political self-made millionaires. Our nation's dying and no one cares! Bullshit watered down politics!" LAST YEAR'S YOUTH are the mother-fuckin' guns! Buy this one immediately! (BR)

(GMM, PO Box 15234, Atlanta, GA 30333)



LATEST FLAMES - "I Try!" EP

Vegas garage punk with a yelping brace of tunes on the A-side and a moody instrumental that leads up to the winner on this EP: "In The Middle of the Back", which meshes the energy and the intent for effect. You know, *catchy*. I like to think this EP would give you a pretty good take on their live set - if they come thru town... (RW)

(Wood Shampoo, PO Box 27801, Las Vegas, Nevada, 89126-1801)

LEWD - "Kill Yourself... Again" CD

A great, much-anticipated comp of everything put out by these West Coast folks circa 1979 into the '80s. Funny thing is, this now-popular band was never really popular back in the day. They seemed to be doing the junkie-punk rock thing when everyone else moved on to the BLACK FLAG/CIRCLE JERKS thing. This still kicks ass though, in light of all the bands now doing the UK '77 or PAGANS thing. Hey I dig the STITCHES, too. Anyways, a great welcomed re-issue on every level. (RL)

(Chuckie-Boy, 2802 E Madison St #116, Seattle, WA 98112)

LIPMONGER - "Dissed Again" CD

Man, I hate it when this happens. Lame band name, lame cover (in this case, sexist as all get-out), and lame lyrics, but decent music. I didn't want to like this from the get-go, but I must admit, for generic pop punk it's pretty okay. They know about dynamics and how to wrench maximum hooks out of a chorus. And with only five songs on here, they get in and out before you have time to get sick of them. Not bad. (BG)

(Gooseneck, 549 N Courtland St, East Stroudsburg, PA 18301)

LITHIUM JOE - "WarStories" EP

Melodic English political pop punk with the proverbial "edge" for real. Excellent singing on here, that's pop, but not lame or wimpy like early WHO. Good stuff worth finding or sending for. (MM)

(Resolve, Flat 3, Westbourne House, 101 Westbourne Ave, Hull HU5 3HT, UK)



LOOSE CHANGE - "Fire it Up!" CD

This is the pop punk shit! These guys keep getting better with every release. Hey, pop punk with energy and some crunching guitars. It's still possible. Don't let the dream die! As good as anything Fat, Epitaph or Dr. Strange has put out in the last year or two. Not only that, but these guys have the balls to cover both the PRIMITIVES and the OUTFIELD. That's a fucking accomplishment in my book. Totally great! (RL)

(Coldfront, PO Box 8345, Berkeley, CA 94707)

LOUDMOUTHS - "Spit it Out" EP

The last time I saw these unruly punkers play, they had the South of Market audience whipped into a regular frenzy, with inbred European tourists, clean-cut curiosity-seekers, and one lone mohawk with a backpack all swaying back and forth in a tide of drunken humanity... their ability to manage crowds is right up there with their rock 'n' roll chops. "Spit it Out" and "Fingered" are in the tried-and-true LOUDMOUTHS mold, tough and mean hardcore punk, straight out of the roller derby and headlong into the gutter. Rough and raw, kind of like the band are on stage. There's also the sped-up EATER cover that's been sneaking its way into the set, featuring their recently-departed second guitarist, late of the SPITES. On collectable pink vinyl, for all you retentive fucks. (JH)

(702, PO Box 204, Reno, NV 89504)



MUSIC REVIEWS



MACHINE GUN SURFERS - EP

Despite the name, there's only one instrumental here, and it's somewhere between the RIP OFFS' "Heatseeker" and a regular surf instro. Two songs are high-energy specimens of pop punk, and "We Can't Surf" flat-out kicks ass. Well worth a listen. (DD)

Dead Cool, Haugetangvn 13, 1621

Gressvik, Norway)

THE MAHARAJAS - "Something Moody...& Groovy!" 10"

Organ-drenched, English-style garage rock, divided into a "moody" side (slower, melancholy songs) and a more movin' "groovy" side. Most of the stuff on here is good but not great. You know, if there weren't so many bands doing this thing, I would probably flip after hearing this 10". The MAHARAJAS have got the '60s sound down. But as the '60's garage revival is as flooded as just about any other genre of punk, I'll pass on this in favor for something with a bit more bite. (IM)

(Teen Sound, L.A. Pascucci, 66-00168, Rome, ITALY)



MANEURYSM - "Swallowed by Karma" EP

MANEURYSM's chaotic style of pulsing HC is disturbing, yet moving in their intensity. Lyrics are thoughtful, direct and powerful in social and personal commentary. Heavy. (TJ)

(Power Ground, 1309 South 21 St, Manitowoc, WI 54220)

THE MARSHES/FAKE HYPPI - split EP

Well, this is a cool surprise. France's FAKE HYPPI steal the show with two melodic, emotionally transcendent songs that are like the gut punch that makes you smile. Their sound is kinda like an updated DAG NASTY-type thing, yet not derivative. And speaking of DAG NASTY, their old drummer is in the MARSHES. The style is real poppy, yet not predictably so. There's lots of interesting changes, yet something in the sound doesn't gel. I can't really put my finger on what, but it is still worth hearing. A good release. (BG)

(\$5: Kerosene, BP 3701, 54097 Nancy Cedex, FRANCE)

THE MEATJOY - CD

Nine quirky punky-sorta thangs. Very straight forward rock at times that almost has a '60s psych edge. Big production and chunky guitar sound keeps it modern-rocking. Deep female vocals give the whole thing a bit of a HAMMERBOX feel. A J. Robbins production. (LH)

(Death Rebel, PO Box 33047, Washington, DC 20033-0047)

MASONICS - "In a Man's Heart" EP

Very cool English-retro which, to my ears, sound very much like a young Billy Childish fronting the MILKSHAKES; yes, it does have that type of vibe especially "Hey Calinda" which sounds like it could've come right off the first MILKSHAKES LP. Naturally you also get the KINKS, BEATLES thing happening as



well a touch of mod soul/pop a la the ACTION. The authenticity factor on this record is so right-on it's scary (two scares this month, spot the other) and actually I can't say I've heard anything in recent times that hits the bullseye like this. Very Boss. (JY)

(Royal, 7 rue Tholoze, 75081 Paris, FRANCE)

MIGRAINES - "Juvenilia" CD

These MIGRAINES dish out some enthusiastic, goofy, well-executed pop punk. "Juvenilia's" non-stop assault could be a blessing or a nightmare when there's no breathing room between the almost-too-consistent pace. "Banana Chandelier" has a bitchin' piano solo and offers some breathing room with an awesome sound byte from the "Every Which Way but Loose" movie. Two songs feature some quality commentary from Bitchass the Clown, whoever that is. (HM)

(Onefoot, PO Box 30666, Long Beach, CA 90853)

MILLION SIX - "Clean-Head" CD

Ugh, boring melodic punk/hardcore that sounds like a dumbed down version of FACE TO FACE crossed with STRAIGHT FACE. Except that this record is even more boring than those afore mentioned bands. Worse is their attempts at instrumental jams, which just make me ache for the singer. Though I must admit his voice sounds like shit. Jeez, this band will probably make it big. (JF)

(\$12: Satellite, 920 E Colorado Blvd. #151, Pasadena, CA 91106)

MOTHER FUCKING TITTY SUCKERS/46 SHORT - split 45

It sounds like the MFTS are having a drunken practice, and their singer's either bored or too drunk. They're loose and lethargic which sounds good on some songs. I do appreciate the effort and creativity of their self portraits. Once you change the turntable speed, 46 SHORT are in your face with an early '80s SoCal feel sorta CIRCLE JERKS. The pessimistic lyrics on "Recipe for Misery" are delivered quite well making this my fave tune of the EP. (HM)

(Last Dollar, PO Box 3980, Long Beach, CA 90803)

MR. CRISPY/PETER THE GREAT - split EP

A great little pop punk split from these two Oklahoma bands. MR. CRISPY does a wonderful "Southpark" spin off before tearing into a SCREECHING WEASEL type of thing. PETER THE GREAT has an early AGENT ORANGE sound happening. Punk rock with a bit of mod overtones. A split worth checking out. (RL)

(\$3: We're Not On A Label, Edmond, OK 73083)

MUSIC REVIEWS

THE MR. T EXPERIENCE - "Road to Ruin" LP

That's right, another pop-punk band covering an entire RAMONES LP. A different pop-punk band and a different RAMONES LP, but isn't it kind of the same thing? The one difference here is that MTX puts at least a little twist to most of the cuts so that it doesn't sound like a mere replica of the original. (KK)
(Clearview)

MY PAL TRIGGER - "Lessons in Ancient History" CD

Flat out the most disappointing record I've heard all year. I've been a fan of all the previous output from this band, but this record is just flat out boring. Really, if you're going to have sparse lyrics, please don't put them into a slow-moving indie-style four-minute song. I wish I could say something nicer, but it wasn't until the fourth listen that I was able to stay awake through this. Sorry, but this is the type of records that give credibility to emo-indie-haters everywhere. (JF)
(Kat, PO Box 460692, Escondido, CA 92046)



NASHVILLE PUSSY - "Sock it to Me/Misunderstood"

I happened into a NASHVILLE PUSSY show last May, and little could have prepared me for what I witnessed there. For sheer spectacle, these guys and girls are right up there with the worst of pro-wrestling and midget-tossing - a heavy metal take on the Nuremberg Rally where the Stars & Bars fluttered gently in the

breeze, and balding punks goose-stepped in circular formation. Minds were expanded, toes were crushed, and all that remains to remember them by is their LP and various singles. This little number is out of left field, a couple of revved-up covers free from their TED NUGENT-on-Kool-Whip appeal that they work in front of a crowd. MITCH RYDER's "Sock It to Me" gets sped up and fucked up, without the slide-whistle sound effects of the original. The choice of the SAINTS' "Misunderstood" seems a little introspective and thoughtful lyrically for these folks - c'mon, "I've been misunderstood for too long"? Is there a sensitive heart beating above that beergut? (JH)
(Black Lung, PO Box 252, Richmond, VA 23218)



NICE AND EASY - "Stuff 'N' Fings" EP

What exactly is "streetrock" supposed to be? Sort of like PETER & the TEST TUBE BABIES with a weird metal or glam edge on one song. Then it's sort of like the JAM with a weird metal or glam edge. The verse of "Love Seals Destiny" could pass for "That's Entertainment" almost exactly. What a fuckin' weird record cover... (LH)

(DSS, 85 Paul Rd., Kamloops, BC U2C 6T1, CANADA)

NITROBREW - LP

.....Why the fuck are there so many bands these days that still pull that out of tune, swampy, badly played, noisy, JON SPENCER, style cowboy slop????????? Shit, this time it's French..... but I can easily see this turd winding up on Crypt Records..... once again, some people call this shit rock and roll, but I say it comes closer to the experimental art damage of the BUTTHOLE SURFERS..... you can't fuck to this slop..... I gotta take the needle off RIGHT NOW!!!!!!!!!!!!!!!!!!!!!! (SW)
(Nest Of Vipers/Sympatic Bar, 11 Rue, St Michel-35000 Rennes, FRANCE)

NOTHING COOL - "What A Wonderful World" CD

Catchy pop punk from the guy that got robbed at gun point at Epicenter! Very much like an updated version of CRIMPSHIRE with the gruff vocals and catchy tunes occasionally busting into hardcore. Includes a fun butchering of "Ohh Child" by the FIVE STAIRSTEPS. (LH)
(Dummy Up, PO Box 642634, San Francisco, CA 94146)

OJOROJO/INFLICTED - split EP

Damn. Another scorcher - I'm pulling some great stuff this month. Two tracks each from Oakland's gutterhardcore legends who coax loads of impact somehow out of complicated and intricate songs, and a straight on metallic assault from Wisconsin. Impressive stuff - both of these bands aren't getting the recognition they should be. (TM)

(Power Ground, 1309 S 21st St, Manitowoc WI, 54220)



ON FILE - "Monday thru to Friday/Back to the Roots" 45

This Scottish band plays melodic oi/streetpunk with appealing harmonies and highly competent punk hooks. The songs are carefully crafted, eligible for many sing-along choruses at the pub. The pleasant punk record is quite infectious. Look for some ON FILE material on "Punks, Skins and Herbets Vol. 4" as well. (BR)

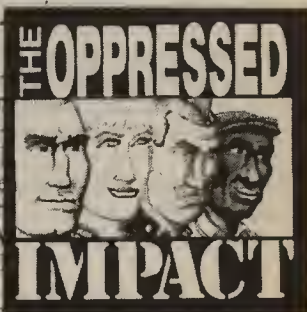
(Helen of Oi, 35 Becton Lane, Barton On Sea, New Milton, Hampshire, BH257AB, UK)



THE OPPRESSED/IMPACT split 2xEP

IMPACT is slow to mid tempo, boring-as-fuck oi, sung in French. Ouch! Hated it! The OPPRESSED cough up one original song, that's already available elsewhere, as well as three covers, which have also already been released. A waste of time, money and natural resources. (RM)

(DSS, PO Box 739, 4021 Linz, AUSTRIA)



MUSIC REVIEWS



Houston, TX 77254)

PANTHER - "Broken Rock 'n' Roll Blaster" EP

Once again, Japanese know-how comes up with something out of the ordinary. Energetic garage slop with high-pitched female vocals that veer from playfully Lolita-ish to gutsy screaming. Fans of the generic may have a problem with this, but I wish there was more wacked-out stuff like this. (DD)

(Twist Like This, PO Box 540995,

THE PETTYFORDS - "Mmmm... Pettyfords" EP

Okay, I'm from Hawaii, and I know how hard it is to have a band, much less a punk scene on an isolated island. I really want to be as supportive as possible. But jeez, why do so many of the bands go out of their way to write totally vapid lyrics? Musically, it's really catchy pop punk. Really tight and everything. But lyrically...

"Dave's a Homo"? Come on! It's 15 years too late to jump on the DESCENDENTS' bandwagon... There was a time when I thought the Hawaii music scene was as creative and challenging as any other in the states. But somehow, time stopped there and the rest of the world kept on spinning. (LH)

(Wet Noodle, PO Box 235789, Honolulu, HI 96823)

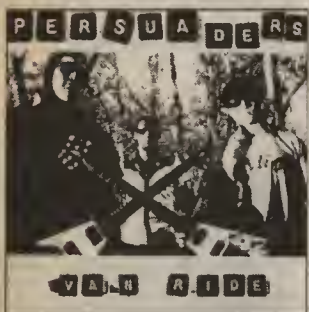


PARIS AT 2 A.M. - "6-4 Measures in the 4-4 Loop" EP

The look of this EP and the band's name had me thinking that this was going to be really indie-rockin' emo. In fact these Green Bay folks (could they be F.O.N. [friends of nörb]?) play some up-tempo melodic hardcore, that clangs around enough to keep it from getting pretty. There are some emo-ish elements, but they don't

stop and wallow in it but always keep moving on, maybe a more straight-through CURRENT. (TH)

(\$3: Fish Girl, 128 Hudson St., Green Bay, WI 54303-1946)



PERSUADERS - "Van Ride" EP

Now this is the stuff I like. Turn those guitars the fuck up and rock. From New Orleans and featuring King Louie of the ROYAL PENDLETONS, they've got the bluesy garage rock thing down so well that I just want to keep playing this over and over, drink a bunch of whiskey and start screaming my head off like the singer. Oh yeah. (CK)

(Royal, 7, Rue Tholoze, 75018, Paris, FRANCE)

PENIS FLYTRAP - "Tales of Terror" CD EP

As Count Floyd used to say... "Ooooh! Sca-r-rey". And that can be the only thing one can say of that old horror-punk band from the '80s: 45 GRAVE. Unfortunately, the singer of said old band has a new project and is still milling the kitsch-horror-vampire thing. Hasn't even GLEN DANZIG given up on that shit! I suppose Ms. Cancer hasn't put herself in the fortunate position of being able to crank out bad comic-book titles for a living and instead is doing this. I suppose one can appreciate it for its camp goth/horror oh-woe-is-me-because-I'm-a-vampire, yada, yada. More closer to the 45 GRAVE pre-"Party Time" but more doom/gloom affected, too. Funny (and unfortunate) I suppose. (JY)

(Bloody Dagger, 7336 Santa Monica Blvd #705, W Hollywood, CA 90046)

PINK KROSS - "Chopper Chix from VP Hell!" CD

These She-Devils On Wheels growl more than other girls'ville British garage bands. They bang out their rough and unruly rock without losing their taste for a sweet melody. It's strange, sometimes they sound like raw L7, and others like thee HEADCOATEES. (TJ)

(Teen-C Recordingz, PO Box 15107, Glasgow, G1 1US, SCOTLAND)

THE PORK GUYS - "Four Lights" EP

Four tracks of raw punk recorded live at the Anthrax in Connecticut, featuring the songs "Face the Facts (You're Not Black)" and "Fuck Christmas, Fuck You", two almost classics. Cool. (AM)

(Self Starter Foundation, PO Box 1776, Horsham, PA 19044)

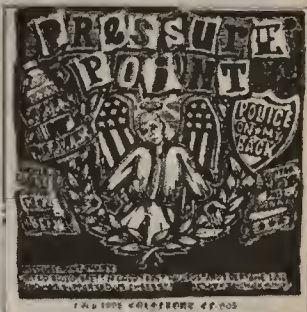


PRESSURE POINT/UNITED BLOOD - split EP

Here's some rough-and-tumble street punk for you skins, punks, and boot-boys. PRESSURE POINT delivers some of their very best material! Mike and the band come out kicking with a fast and strong version of "Police On My Back" by the CLASH. Great! Next you have a real good original song "Boots n' Booze"

with intelligent lyrics about a man's personal convictions. PRESSURE POINT has been a favourite up this way for a long time. Now they will be recognized by the entire United States oi/street punk population! UNITED BLOOD tear-it-up with their original "Crossfire" and then end the side with the novelty song "Drunk Last Night". This split offers some of Northern California's best local music. Buy it! (BR)

(Coldfront, PO Box 8345, Berkeley, CA 94707)

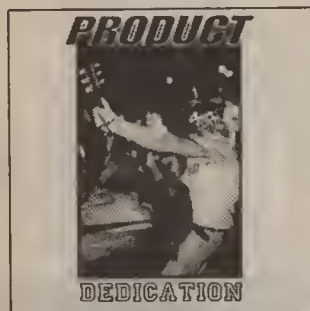


MUSIC REVIEWS

THE PROCESS - "End Times" CD

Punks and headbangers will unite over this one. Ukiah's the PROCESS strike out super fast with 17 metallic-guitar damaged, r'n'r/hardcore rips like some metal-punk hybrid reminiscent of the mid-late '80s. In the mindset of forefathers S.O.D., these American beasts sing about wanting to kill hippies (all right!), and bum out on chicks on the rag (like, whatever!). At their best, they kick out the jams like early-EXODUS with a HELLACOPTERS tilt akin to PORTRAIT OF POVERTY. Shit, there's no denying I've always been a sucker for heshers. This rocks, but things do fade slightly 3/4 the way through as they level out into a more melodic incline and the overlapping vocals wear a lil' thin. These boys like their "whoa-whoas", that's for sure. Nevertheless, this is a tough release with headbanger approval, way. (DL)

(Industrial Strength, 2824 Regatta Blvd, Richmond, CA 94804)



PRODUCT - "Dedication" EP

OK on the front cover is the token action shot with one of the band members wearing an X Swatch. On the back cover is a picture of a bunch of pubescent kids dog-piling over the vocalist. Any guesses on what this sounds like? Hmm, maybe an Italian STRIFE? That would be my summary. (RC)

(Twilight, MBE 120 V. Della

Grada 4/E, 40122 Bologna, ITALY)

PROTECT - "Proud Ones...I'll Keep on Standing Till I Die" CD

All the East Coast, rebirth of '88-style wieners need to take some notes from these fellows. PROTECT has the style wired with a nice full sound, no slow downs and some harsh fuckin' vocals. The energy, full-throttle bass and drums and the harsh chugga chugga of the guitar will get even the most jaded straight-edge hardcore fan finger pointing and pig-piling. (TH)

(Kohki Shinohara 521, 2-17-2, Shinsayam-City, Saitama 350-13, JAPAN)

PUSSYCATS - "Playin' Dirty" LP

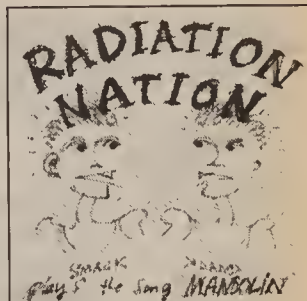
Pressed on red vinyl, this all-girl trio spit out a loose, rude, angry bunch of originals (frequently having difficulty holding the drums and guitars in rhythm), and definitely take their cue from bands like LUNACHICKS. They're best represented by crazy punked-out anthems like "No TV" and "Fuckin' Bitch", mixed in with several covers, including a killer version of the WEIRDOS' "Helium Bar." (Their try at DEVO's "Mongoloid" was less effective, but 999's "Nasty, Nasty" fares well.) For fans of a more cut-loose punk style. (SS)

(Munster, Apdo. 18107-28080 Madrid, SPAIN)

RADIATION NATION/TOXIC DRUNKS - split EP

TOXIC DRUNKS are a noisy little outfit out of Florida. Talk about raw - yowch! The second song is much reminiscent of THE FEEDERZ. The singer sounds like she's hemorrhaging or giving birth to a washer/dryer set or something. I mean that in a good way, it's intense. However, do yourself a favor and don't peek at the lyric sheet. RADIATION NATION sounds like the same band and, in fact, all of these songs sound pretty damn similar. Nonetheless, an enjoyable racket. (JN)

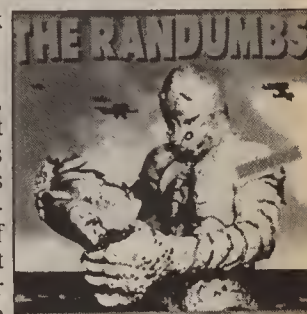
(no address)



THE RANDUMBS - "Back From Sonoma" EP

Good God this band fuckin' kicks so much ass! Simple, snotty, catchy, and punk as fuck, it doesn't get any better than the four songs here. These guys mix equal parts G.G. ALLIN, old QUEERS, ANGRY SAMOANS, add a dash of hardcore and manage to churn out the best release by a Bay Area, or American punk band, in quite some time. Love the cover art too, which features MRR's own Bruce "who loves ya baby" Roehrs. Rock on fellas, this Bud's for you. (RM)

(TKO, 4104 24th St #103, San Francisco, CA 94114)



THE RANKS - "Beach Towel Twist" EP

Three basic (and trebly) surf instros (of the sort that weren't getting reviewed around here for a while, but don't ask me). The drummer pushes things along at a nice clip on the B side making for more energetic than currently average instros, although things threaten to get ragged at a few moments (I know all about these amped-up drummers, let me tell you). (DD)

(Daddy-O, PO Box 6328, Beaverton, OR 97007)

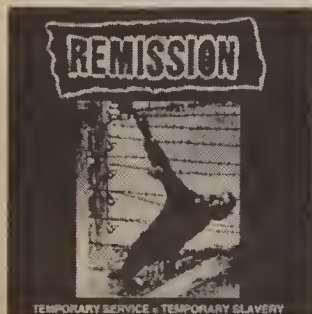


REDHEADED STEPCHILDREN/THE INFECTED - split EP

Do you snowboard? Skateboard? 20 years old or younger? Like NOFX? If you answered "yes" to all these questions, this is your dream record (if only one "yes," it could be your next favorite record, I don't know, I don't know you.) REDHEADED STEPCHILDREN are very catchy, my toe is tapping now without control. The INFECTED are rougher, yet still fit into the before mentioned style of music, "good time", mid-tempo punk. (TJ)

(\$3: Eugene, 215 W Vista Dr, Lexington, KY 40503)

MUSIC REVIEWS



REMISSION - "Temporary Service = Temporary Slavery" EP

Fuck, these guys can't seem to do wrong by me. I'm not sure why more people haven't picked up on them - they've got a ton of releases, and it's all high-test fast hardcore. We're talking top notch, innovative shit. Political lyrics that aren't stupid or simplistic. Hell - they even cover a CRUCIFUCKS song this time around. Get on it!

Get the old stuff too! (TM)

(Denied A Custom, c/o Yoshiyuki Takahashi, 3-5-12-106 Hashigadai, Narita-SHI, Chiba 286-0037, JAPAN)

THE RETARD BEATERS - "Pulling Jive" EP

Ha! Somebody spit a loogie into the face of blind justice and impartiality when they handed this seven inch to me for review! Whatta scam! I've been waking up every morning to a janky tape version of this record for a month! Anyhow, this disk shines more brightly than all the rings on Liz Taylor's fingers. Mostly mid-tempo and melodic. The bass is turned up way too loud, but that's alright. Aaron Cometbus's signature drumming style appears here, along with some cool graphics by him, Cindy Ovenrack, and others. Cindy's vocals are tuneless, but charming. Great lyrics about Russian politics, local politics, gangs, and booze. There's only about 300 records available for you, ever - no second pressing, and you gotta order direct from Var, so get the lead out or cry to your mama when you can't find one a couple of months from now. (JN)

(No Idea, PO Box 14636, Gainesville, FL 32604-4636)



RETRIBUTION - "Broken" EP

Let's make this as simple as possible, shall we? This is killer hardcore from Kentucky that sounds a lot like INFEST. And these guys are pissed. Listen up, "Anarchy through spare change. What a bunch of shit. How long will it take for you to get a clue. With bastards like this I've got no choice. Only one thing left to do. Clear the deck. Save the scene."

Hey guys, just wait till you come to the Bay Area and some sidewalk crusty tells you that he will "let you spit on him for a quarter". (RC)

(\$3: Passive Fist, PO Box 9313, Savannah, GA 31412)

RIDICULUM - "... for President" EP

Snotty fast paced halfway anti-social political punk rock with a sense of humor. Sort of reminds me of a weird cross between early MDC and the SHOWCASE SHOWDOWN. Hands down a clear-cut winner. So go steal money from mommy's purse, and mail it to... (JF)

(\$3: Noxious Release, 6 Glen Rd, New Fairfield, CT 06812)

ROHT - "Mfg. Dissent" CD

Simple cover graphics, earnest liner notes, and a photo depicting various dust-bowl types desperately brandishing the American flag... it's not often that I hear bands with a social conscience, but that's what ROHT appear to be. Musically they're rougher and snottier than I woulda thought, kind of like the CRUCIFUCKS on fewer drugs. Introspective lyrics, midtempo music, and some twisted vocal stylings. (JH)

(Trocac, 5207 5th Ave NE, Seattle, WA 98105)

ROOM41 - "Shake/Lucy's Sad"

Japan's ROOM41 dive into a two-song shake-a-thon of the most hips-friendly variety. Honing in on the spirit of American r'n'r and wrenchin' it with a kamikaze twist. Room 41 make this humble offering a sure-fire hot pink snatch for all you backdoor fans of THE DIRTY & snot-nosed groupies of THE STITCHES. What the fuck do you have to lose, anyway? (DL)

(Empty, PO Box 12034, Seattle, Washington 98102)

ROOM41
BRAIN SHAKE

ROTTEN SOUND - "Psychotic Veterinarian" EP

I believe this is the vinyl version of their mini-CD from 3 or 4 years ago. If you haven't heard Finland's ROTTEN SOUND, you're gonna shit if you like hyper-speed grindcore. Really well-written songs with varying vocal styles and 1000 mph. drum beats. Great shit, even if it is the second time around. (MW)

(SOA, c/o Paolo Petralia, via Oderisi da Gubbio 67/69, 00146 Roma, ITALY)

ROYAL PENDLETONS - "Oh Yeah, Baby" LP

Live, these guys are one of the great extant frat bands. This, their first full-length rocks and stomps and has some great songs (originals as well as well-chosen covers), but sounds a little thin (despite Alex Chilton co-production) in places which is a shame, because this should have been a solid A+ piece of work. Nonetheless, there's plenty of prime cut stuff in which to sink one's choppers here. (DD)

(Sympathy for the Record Industry)

RUIN BOIS - "Sempre en Galiza" CD

Well, the song writing and music on this 13-song CD is good. Catchy, traditional oi which treads somewhere between the LAST RESORT and COCKNEY REJECTS. But the vocals! Oh god! This is the worst singer for an oi band I've ever had to listen to. He tries to sound all powerful and snotty and shit but comes off sounding whiny and pathetic. Find a new singer and get back to me. (RM)

(Pure Impact)

THE SATELLITERS - "Shake, Shake, Shake" EP

This is what the MAKERS used to sound like before they sold out, raunchy guitars, Jagger vocals, basic two-chord riffs that go to the center of your brain. Only one thing, why do the SATELLITERS wear masks on the cover? Are they too ugly to be seen, or is this some all star project to be kept secret? (EC)

(Dionysus, PO Box 1975, Burbank, CA 91507)

MUSIC

REVIEWS



SCARPER - "Not as Punk as You" EP

Nope, you're not. And I'm not really that punk, so where does that leave ya? Two tracks filled with riffs that had me digging thru my record collection trying to figure out where I've heard 'em before. Kinda FASTBACKS-y sounding with female vocals (I think they're female), but not quite infectious. They also threw in two ska-influenced songs I won't bother to comment on because, well, they're ska songs. A reminder to the band and label: If you're from a small or not well known foreign city, please indicate somewhere on your packaging your country of origin. I had to spend time to research that and my time is valuable, fucko. (DP)

(Resolve, Fat 3, Westbourne House, 101 Westbourne Avenue, Hull, HU5 3HT, AUSTRALIA)

LA SECTA - "Blue Tales of a Wild Weekend by the Fuzz Godz" CD

This CD comes with the zine *No Action* #2, so check that review for further info. LA SECTA is a Spanish, metallic band that listens to a lot of the STOOGES. (CK)
(No Action!, Apdo. 52, 08830 Sant Boi, SPAIN)

SECTION 5 - "They Think it's All Over.. Is it, Fuck?" CD

Avoid questions like the above at all costs when your band releases its reunion CD. SECTION 5 were an English oi outfit active in the early/mid-'80-s, and in the intervening years have traded the Doc Martens for puffy white athletic shoes (the uniform of the working class in America, that's for sure). Fourteen tracks of mid-tempo oi/street-punk, sticking to the established sound off their earlier LPs - kinda cleanly produced for my tastes, professional even. Lyrically there are digs at junkies, council estate residents, the ruling elite, and the uncaring world at large. I'm not sure how these dudes/blokes fit into the current World of Oi, but there seem to be plenty of up-an-coming bands picking up where they dropped the ball. (JH)
(Pure Impact, no address)

SELF DESTRUCT - "Rock Bottom" CD

Time and time again, people refer the compact disc format as the '90s version of demo tapes, and this is why. Their music isn't bad. Fast, angry hardcore played by boys, but there was very little effort put into this. A record that looks like no effort was put into it, is usually passed over, and usually for good reason. I mean, if you don't have enough interest in *your own* band's self released CD, who is going to? Hopefully they're selling this for costs, and hopefully they'll at least break even, and hopefully they find a label that'll want to put out their music and that will have more interest in them than they do in themselves. (PB)
(1872 Leonard Lane, Las Vegas, NV 89108)

720°/REDENCION 9-11- split CD

720° from Argentina has got a solid style that mixes straight hardcore with some thumping metal beats. At times it has almost a slower NYHC style. REDENCION 9-11 from Chile is quite similar in style, with a little more sxe hardcore influence. I actually liked them better. This isn't essential, but if your into hardcore from far away lands then write to... (RC)
(\$10US: Actitud Mental Positiva, PO Box 3893, Correo Central 1000, ARGENTINA)

SHORT MILLIE - "Foe Of Someone Else" CD

SHORT MILLIE plays the LESS THAN JAKE-style of Skacore, which is different from the OPERATION IVY or SKANKIN' PICKLE versions. You'd know if you had to listen to as much of this stuff as I do. Of course, if this doesn't make sense to you, you probably stopped reading at the word ska. (JF)
(Whitehouse, 830 Baylor Wissman Rd, Lanesville, IN 47136)

SHYSTER - "February" CD

Best thing I have reviewed this month. Punkcore in the JAWBOX, SAMIAM and JAWBREAKER vein. Progressive songs in that catchy pop punk vein, with sort of gloomy overtones. The lyrics are introspective but avoid cliches. Singer has a muted voice that sound like it is funneled through a garbage can, but that could be the production. Still it works real well. Seven tracks total, all of them good. Scary Kozik artwork on the cover that looks like a post-apocalypse Charlie Brown. Well worth having. (CW)
(Man's Ruin)

SIREN - "Becoming Wheels" CD

I thought this came out a couple of years ago, but I guess maybe this is the first CD release. Anyway, this recording captures SIREN in a more raw, aggressive mood than the handful of times I saw them a few years back. This is kinda like a more pumped, HC version of early YOUTH BRIGADE. At times it really moves. In its best moments, it is anthemic and thought-provoking, in its worst, self righteous and repetitive. Overall, it is more the former, though. And at least you don't have to watch Brian Zero's slightly-overdramatic theatrics while listening to this. I'd recommend it. (BG)
(Cool Guy, 10140 Gard Ave, Santa Fe Springs, CA, 90670)

SLAB - "Reflect" CD

Not really too much to tell about this one. You have heard it all before on your favorite Fat or Epitaph records. They offer no new spin on things or personality in these songs. Just more boring pop punk. (BG)
(Onset, PO Box 1918, Garden Green, CA 92842)

SLIGHT SLAPPERS - "Very Best of... " 2"

Fuck this record kicks amazing ass!! I never knew that SLIGHT SLAPPERS were such amazing and well-connected musicians. Really, once you get this 2" slab of beauty playing you'll hear 12 songs of some of the most brilliant blurcore ever produced. In addition this record has guest appearances by members of: HIS HERO IS GONE, DYSTOPIA, CODE 13 and even GISM. Hands down, this is the best piece of vinyl that I've ever reviewed. The only thing is, I believe it is limited, so you better hunt it out, because this is even better than sex! (JF)

(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)

Slight Slappers



MUSIC REVIEWS

SLIGHT SLAPPERS - "Very Best of..." 2"

Holy shit! Finally a "Best Of..." of this seminal Japanese hardcore godhead!!!! Although I'm a little disappointed that this wasn't a double 2". (PB)

(Slap A Ham, PO Box 420843, San Francisco, CA 94142)

SOCIAL INFESTATION - "Redemption is Only Skin Deep..." CD

These guys played the Prank Fest a couple of months ago. In all honesty, I wasn't really paying attention when they played, and now I wish I did, because this CD rips! This is a mix of dark crushing grind and vicious blast beats. The vocals are a pained mix of screeches and howls. Their take on a lyric sheet is quite interesting. They have song explanations instead of lyrics. If you want the lyrics you have to write to the band. The way they do this is because some of their lyrics change. And, they feel that "if the listener has the reason why the song was written he/she may be forced to listen harder and hopefully gather more from the music." Excellent! (RC)

(Goatlord, PO Box 14230, Atlanta, GA 30324-1230)

THE SONICS - "The Witch/Keep a-Knockin'"

.....how the fuck am I supposed to review this????? This single is a part of the reissue Norton juke box series, and there's like six SONICS cuts in all, and I noticed that the singles are scattered to a bunch of different reviewers this month, so that means mine will sit smugly in the middle of a slew of SONICS reviews.... whatever.... but I do gotta say this, about six or seven years ago, I talked a bunch of bad shit about Norton Records, but I want to take it back..... most of the time I don't know what the fuck I'm talking about, that's why I review records, just like most of the people who write for this magazine don't know what they're talking about..... but now that I am older and just a little wiser, I realize all the good work that Norton has done over the years in reissuing and documenting some of the greatest old rock and roll ever.... (SW)

(Norton, Box 646, Cooper Station, New York, NY 10276)

SONICS - "Boss Hoss/The Hustler"

Convince your local old-man bar to slip this into the jukebox, right between PETULA CLARK and BRASIL '66, and watch the fun. Hilarity ensues... "Boss Hoss" is a hormonally-charged love song from one teenager to his set of wheels. "Believe me buddy, I'm no fool/I got the money workin' after school" - they'll spend many happy nights together before he takes one turn too fast and wraps it around a telephone pole, just watch. "The Hustler" is a rollin' number about a sleazy malcontent who loves 'em and leaves 'em - in that order. Along with LINK WRAY, the SONICS are a band that anyone who likes honest rock'n'roll - from middle-aged moms to surly teen punks - will dig. (JH)

(Norton, Box 646, Cooper Station, New York, NY 10276)

THE SONICS - "Strychnine/Shot Down"

One of nine singles in Norton Record's "Juke Box Series," I can only assume this is already in your collection. It's classic '60s garage trash, beautifully mastered, and full of that distorted power that characterizes the SONICS (who some argue were the greatest American band in the genre) at their best. Obviously, this is mandatory, but an even better strategy is to see if you can find copies of their excellent LPs on reissue. (SS)

(Norton, Box 646, Cooper Station, New York, NY 10376)

SONICS - "Cinderella/He's Waiting"

A generic boring garage blues-rock single from this over-rated "classic" band in the early AEROSMITH vein. (RL)

(Norton)

SONICS - "Cinderella/He's Waiting"

...aww, make fun of the SONICS? You've broken my fragile, anemic little heart (sniff!) I've never heard AEROSMITH except for "Walk This Way", so maybe the comparison is wasted on me... but "Cinderella" is one of the classics in the canon of Northwestern American rock'n'roll, frequently covered but never touched by any band who tried.. "He's Waiting" takes the '60s "put down" song to its ultimate length, namely "you're going to burn in hell 'cause you done me wrong", and has amazing riff that could sink a fleet of lesser rock'n'roll bands. Mission stated, mission accomplished. (JH)

(Norton)

SONICS - "Psycho/Have Love Will Travel"

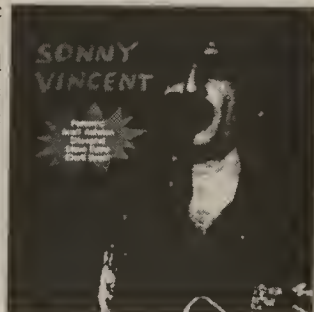
This is a re-issue of this very influential '60s garage band. This shit has a killer warm tone to it. It sounds great cranked up. These songs have summer time, barbeques and keg parties stamped all over them. Fans of good-time garage don't miss. (TG)

(Norton, PO Box 646, Cooper Station, New York, NY 10276)

SONNY VINCENT - "Electric KO Live in France" EP

Yeah, yeah, yeah... this band is made up of some bon-a-fide geniuses of rock 'n' roll music making (Scott Asheton of the STOOGES and Steve Baise of the DEVIL DOGS), and yeah, the sound quality isn't bad for a live recording... it's just live recordings are hard for me to get into. Ah fuck, I guess I'm just whining 'cause I wanna get my hands on some studio stuff by these guys. It stands well enough on its own without flaunting the "ex-members of..." tag. Two balls out songs coupled with two that are more on the slow/droning side. Fans of either of the above mentioned bands should not slouch on catching this. (IM)

(Nest of Vipers, 60 rue des Grèves, 35960 Vivier-sur-Mer, FRANCE)



MUSIC

REVIEWS

SONNY VINCENT AND HIS RAT RACE CHOIR - "Pure Filth" 10"

I reviewed one of his records, like, two months ago. This is the geriatric set - Cheetah Chrome, Captain Sensible, and Sonny Vincent of early NY outfit the TESTORS. It's real decent rock and roll, and at least these guys aren't trying to pull off a revival of something. I find it a bit unexciting, even with it's technical perfection and masterful musicianship. Nothing wrong with this, and no-one I want to offend here, so I'll be going now... (RY)
(Safety Pin, PO Box 51241, 28080 Madrid, SPAIN)

SOULQUAKE SYSTEM - "A Firm Statement" CD

Horrible ass shit. It's got a little NYHC mixed with some FEAR FACTORY type shit, with lame-ass guitar solos and tough guy vocals. They thank a ton of great Swedish sXe bands, so the only good quality about this CD is to look at their thanks list and go buy those bands releases. Oh, and another lame quality is there's no addresses anywhere, just fucking e-mail addresses. How fucking punk. (MW)
(Black Mark Productions)

SPECIAL DUTIES - "Distorted Truth" LP

There's 21 songs on this LP. Old basic English punk from demos and records circa 1982. The singers name is Steve Arrogant, and they had a record called "Bullshit Crass". Somehow that song didn't make it to this LP. (MM)
(Get Back, Piazza Maltoni 16, 50065 Pontassieve, Firenze, ITALY)



SQUIRM - "Another Fine Mess..." EP

Raw, energetic, snotty, everything punk's about! But judging by the chest hair and weapons, these cats are a bit older than youthful high schoolers. In this case, age brings some musical ability and song-writing skills, these are good things. If you're in Minnesota and want some men masked in paper bags toting rifles to hang out with you, set up SQUIRM's first show (according to this 7" it hasn't happened yet), so they can stop only playing with themselves. (TJ)
(Squirm, PO Box 6880, St Paul, MN 55106)

STEEL MINERS - "Ballin" LP

Long Pittsburgh, PA trio, with a brand spanking new slab that to my ears sound like prime LAZY COWGIRLS crossed with classic 6T's garageland mania (is that a fuckin' FARFISA I hear in the distant background?). And the combo is truly blessed, blew away my past impressions of the band certainly and also plenty of big, big, gut-bustin' gee-tar turned up and played furiously. Seems to be a trend with bands combining the guitar power and grit of punk rock with the 'tude of yer DAVE AGULAR or somethin' and it be a good thing, the evidence is here. Rejoice. (JY)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

STEPSISTER - "Straight Up, No Chaser" CD

The first band they thank on this CD is the LAUGHING HYENAS and that sums up this CD better than I could. The only thing that is missing is the throat piercing screaming of the HYENAS. Well, maybe you just need to drink more. (CK)
(Red Hour, PO Box 44302, Cleveland, OH 44144)

STREETWALKIN' CHEETAHS - "Cherry Bomb" EP

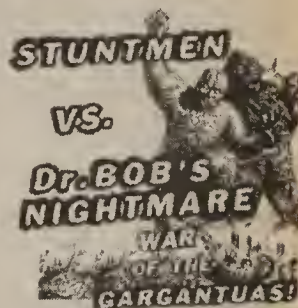
Okay, another pointless version of the RUNAWAYS "Cherry Bomb" which has to be our generation's version of "Radar Love" (see a review from last issue, notice how I always tie shit together) even if Ms. Cherie Curry (who is/was(?) married to the guitar player from TOTO) herself does the lead vocals (she sorta sounds like WAYNE COUNTY here). Flip side has two tunes which sounds so close to the HUMBERS it's scary. Aggro-old-school punk at its finest, if one can forget about the A-side, that is. (JY)
(Alive/Total Energy, PO Box 7112, Burbank, CA 91510)

THE STRYCHNINE BABIES - "Kill Society/Dead Love"

Wow! These guys rock in a serious '77-style punk kind of way. Catchy, great dual vocals, lots of guitar and steady bass/drum section. They liken themselves to the DEAD BOYS, and they're not that far off. The A-side in particular will have your head bouncing and your feet tapping. A rocker. (KK)
(American Punk, 802 S Broadway, Baltimore, MD, 21231)

STUNT MEN / DR BOB'S NIGHTMARE - split EP

Split of two bands from Philly. The STUNTMEN start things off on a somewhat eh... auspicious note with a pretty straight, competent but totally faithful version of the JAM's "All Over the World". The second tune by them then starts to sound more like a more-poppish BAD RELIGION-ish tune, even though it would actually be a really good BR song if they did it. Good band, if not totally too original. DR BOB'S NIGHTMARE, though not too different, does more of an offensive goofball-old school-punk thing with your obligatory overdone background singing/yelling (about lunch money in this case). It's amusing, but you've heard this shit before. So in this case, the STUNTMEN win by one, because they are not afraid to flaunt their influences. (JY)
(Thermoplastic, 4411 Larchwood Ave, Philadelphia, PA 19104)



MUSIC REVIEWS

SUFFER - "Conform" EP

The second, and unfortunately last, SUFFER EP has all the power and fuck you of the first EP, but they've opened up their sound a bit to include some more time changes and even play around a bit with soft slowdowns. They succeed without getting wimpy. Overall, this is gritty, fast paced, and layered hardcore with super well-written political lyrics and a wonderful ode to masturbation thrown in, just so you don't think they're always out there smashing the state. (TH)
(Flat Earth, PO Box 169, Bradford, BD7 1YS, UK)



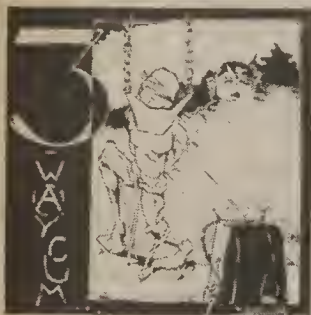
SWITCHBLADE - "A Half a Pack of Morley's" EP

This is an emo-sounding band from Sweden. A pretty good imitation of ANGEL HAIR, the new generic flavor of hardcore these days. At times there is some standard hardcore thrown in for good measure. This band would actually be a lot better if they tossed away the guitar playing dissonance and stayed to a consistent style.

Even so, it is a decent release, seven songs and not one I objected to overwhelmingly. Decent release. (CW)
(Trust No One, Helgalunden 5, 11858 Stockholm, SWEDEN)

TAANG! TV, VOLUME ONE - Video

A surprisingly disappointing release with lots of videos that don't want to be music videos. You know, grainy imagery and footage of bands being themselves like walking around and setting up their equipment. Includes SLF, BULLET LAVOLTA, SSD, STRANGLEHOLD and so on. A mighty impressive roster, but only GANGREEN deliver a memorable good punk rock video. For completists only. (RL)
(Taang!)



3 WAY CUM - "The Last Cumshow?" EP

I fuckin' suck at guessing the speed of these records. It wasn't until the second song with the drum solo thing that I realized that this EP is a 33 1/3 and not 45 rpm! Not especially metal hardcore from SWEDEN. Musically, it reminds me of late '80s West Coast hardcore like FINAL CONFLICT or especially ATTITUDE ADJUST-

MENT. Vocally, it's sort of the old Manic Ears' sound. Pretty good sounding production as well. (LH)
(Elderberry, c/o Hakeskog/Karlsson, Hermansvägen 94 KV, 554 53, Jönköping, SWEDEN)

THUGS - "Katana" CD

Freakish and crazed, this Japanese band wanks out some terrifying shit! There's some things I like about it, there are actual musical elements of garage and proto-stoner metal. There's also a lot of freak noise I can't deal with, though it's not BOREDOMS arty, it's not even SONIC YOUTH arty, it's just fucked up noisy! On the fence, I'd have to say I like it, but who knows what I'll do with it after today. (RY)
(Straight Up, KOWA bld 2F Minami-2Nishi-1 Chuou-Ku, Sapporo 060, JAPAN)

THUMBS DOWN - "Going for Gold" CD

I eat generic sXe HC up like a starving dog. But, I would like to think that Belgium could have something different to add to this late '80s sXe genre. THUMBS DOWN come complete with all the '80s parts; build ups, breakdowns and sing along chorus (done well, too.). (TJ)
(Genet, PO Box 447, Gent 9000, BELGIUM)

TOMORROW/STEAM PIG - split EP

The best side of this split belongs to STEAM PIG. Hailing out of Ireland, these guys turn out some oi-to-your-head punk that's getting them compared to the likes of RANCID and SWINGING UTTERS. What a load of shit! These guys deserve better comparisons, along the lines of UNITED BLOOD, WORKING STIFFS, or even DROPKICK MURPHYS. The other side is TOMORROW, who play a more hardcore-sounding brand of punk sung in Italian, though the band is from Japan(?). Sound weird? It is; it's cool, now pay the fucking money. (JV)
(\$5: F.F.T., Asahi Plaza Umeda 1212, 4-11 Tsuruno-cho, Kita-ku 530-0014 Osaka, JAPAN)



TUNNEL RATS/HELLSTOMPER - split EP

Title: "Divided by History, United in Hatred". The cover: California map in gun sight. I guess these guys think there are no rednecks in California. We may be bogged down with smarmy emo-wiff-boys from time to time, but some of us appreciate your hairy, drunken, asshole rock and roll, because we've got mud and beer and not a damn thing to do all day here, too. TUNNEL RATS', "Beat You With Your Birkenstock" is the highlight track, scares me to think these boys live just a few miles from my mom! "Prison Tan" by HELLSTOMPER delivers the whoopass as well. (RY)

(Woundup, PO Box 3695, Kansas City, KS 66103)

MUSIC

REVIEWS

UNDEAD - "Til Death" CD

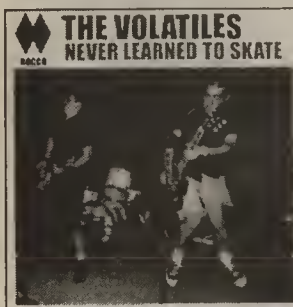
I've always followed the UNDEAD, sometimes getting to a record way after the fact. I could've waited a little longer before hearing this one. Very crisp, clean, digital, airless, bloodless, sterile production. Rock isn't supposed to sound like this, like every instrument is suspended from a string at opposite ends of a stainless steel cafeteria. The songs are perfectly good, they just sound so, so... sucked dry. I'm gonna tape this thing onto a D60 and toss it with my socks into the wash. Then we'll see. Oh, the guitar is way too wanky-metal. I don't think the wash is gonna change that. (RW)

(Underworld, 10738 Millen, Montreal, Quebec, PQ H2C 2EG, CANADA)

THE VANDALS/LONGFELLOW - split EP

Damn, the second show I ever saw, like 15 years ago, was the VANDALS. I can't believe they are still kicking around. It sounds pretty damn alright, too. If they dropped the crazy guitar pyrotechnics they'd be better, though. One of these songs is "Sheena is a Punk Rocker", a good, if a bit on the rock side, cover. LONGFELLOW do some hyper pop admirably well. At least they put some heart and personality into it. If only the other half million pop punkers would learn from their example. This comp would fit nicely on an end of summer tape. (BG)

(Kung Fu, PO Box 3061, Seal Beach, CA 90740)



THE VOLATILES / THE MUSHUGANAS - split 45

Good thing these folks tipped me off to the hidden grooves on this one. I might've missed the MUSHUGANAS' GG ALLIN cover that kicks ass over the mid-tempo bore of a regular track. The VOLATILES' have BUZZCOCKS features on their regular track and some poppy '77 style on their hidden track. Cool

concept with no hints on the package, in fact very minimal graphics. (HM)

(\$3.50: Rocco Empire, 3415 W Drummond 1W, Chicago, IL 60647)

WAILERS - "Live Wire/Dirty Robber"

I could review this one without even listening to it, but I did anyway. I love this band, and it's nice to see these reissues so maybe people will realize the greatness of the WAILERS. A bunch of kids from Tacoma, WA who loved to listen to R&B music and then started playing it for their friends. They influenced the SONICS, the KINGSMEN and JIMMY HENDRIX. Do yourself a favor and pick up this single and the album reissue, too. You'll be so glad you did. (CK)

(Norton Records, PO Box 646, Cooper Station, New York, NY 10276)

WAILERS - "Hang Up/Bama Lama Bama Loo"

Jeez, if ever a record didn't need a review... I could read this Pacific Northwest band's history outta the book; just let me say that if you're tired of the current crop of '60s garage bands, you can get the fever back by dropping the needle on this 45. It's what rock 'n roll is all about. Primitive? State of the art back then, pal. (RW)

(Norton, PO Box 646, Cooper Station, New York, NY, 10276)

WAILERS - "Out of our Tree/You Weren't Using Your Head"

Public spirit-minded Norton has, in addition to rereleasing Etiquette's classic SONICS and WAILERS LPs, put out a slew of 45s (big holes and all, for the jukes in your favorite dives). I don't know offhand if these are all the original couplings (what do you think I am, a record geek?) or if the flip-side (Rockin' Robin Roberts on vocals) is one of the bonus tracks on the "Out of Our Tree" LP reissue, but it's solid. "Out of Our Tree" is, of course, one of the all-time great stompers. (DD)

(Norton, Box 646, Cooper Station, New York, NY 10276)

WAILERS - "The Fabulous Wailers at the Castle" LP

Re-ish of classic Northwestern fare circa 1963 or so. With extensive liner notes courtesy of Billy Miller. The WAILERS were one of the mainstays of the Northwestern era, even if they weren't quite as punk rock as the SONICS, these guys did the songs first that the SONICS would later do. Still, this is a record of mostly instrumentally-based R&B tunes, pretty swanky and soulful and definitely not punk rock or even garage, but still pretty damn good. A few songs do appear here, mostly again in a R&B vein, including the version of "Louie Louie" cut by the WAILERS and Rockin' Robin, which is historically credited as the version that got the ball rolling. Still, not a essential record from that era but good for those quiet cocktail moments... (JY).

(Norton Records, Box 646, Cooper Station, New York, New York 10276)

WAILERS/SONICS - split 45

Quick and easy—what you got here is a great little 45 for the jukebox you wish you had. Both bands beat out boss versions of "Louie, Louie". Since the Sonics were born of the WAILERS, it's kinda cool hearing the difference a few years can make. The WAILERS version is more of a strolling song, while the SONICS come through with their trademark almost outta control style. (IM)

(Norton, PO Box 646 Cooper Sta, NY, NY 10276)

WITCHBERRY WILD - "Brown Sauce" LP

I do not know what to make of this one. The singer sounds like a cross between Handsome Dick Manitoba and Scott Drake, which is an ideal combination in my opinion, though he's singing in an accent I don't recognize, possibly Swedish. The music is sort of surf, but the guitarist couldn't find a reverb so he got distortion instead. Overall, something I would enjoy listening to a few times. (CK)

(no address)

MUSIC REVIEWS

YELLOW SLOTH CHICKEN BROTH

- "Party of Four" EP

Two fantasizing members of YSCB duel it out as they try to out do each other professing their love to celebrity sex objects. Ted likes Jennifer Love Hewitt and Alyssa Milano, while John prefers Scully and Neve. Ain't that sweet? Both of these lovesick kids wrote cute little lyrics about their fornication fantasies. If you haven't been grossed out enough, YSCB put these songs to QUEERS-style pop punk. It's a sure hit with the weekend suburbanite kiddie punks. (HM)
(Slap Happy, PO Box 249, Byron, CA 95414)



YOUNG GINNS - "Discography" CD

Strange what a bit of time will do. When I got the YOUNG GINNS EP on Gravity several years back, I was pretty disappointed, expecting it to have more NATION OF ULYSSES elements (there's an ex-member) and some of the then-trademark Gravity frenzy. I'm still not all that hot on it, but now I hear an underlying hectic quality that is really appealing to me, and if you were trying to sell this CD, you could say it has an early SST records quality. I think things are a bit too held-back for me to say that, however. Cool VOID cover. (TH)
(Honey Bear, PO Box 460346, San Francisco, CA 94146)

V/A - "Bombenbeilage" CD

This sampler comes with #23 of Plastic Bomb zine and represents the output of the labels Vitaminpillen, Bad Taste and Rabauz Records. Those labels can be hit or miss, and this is demonstrated ably here. There's plenty of typical Euro-bands-imitating-popular-Yanks on here, but there's some good stuff too - BAMBIX, RAGGITY ANNE, BREZHNEV and THE ANNOYED, to name the ones that stood out to me. (AM)
(Plastic Bomb, see zine reviews for address)

V/A - "Cashing in on Christmas" CD

Ho! Fucking, Ho! X-Mas in July (or August, I guess)!! This offer is being made in time for all your X-Mas shopping needs! 12, count 'em 12 bands from both sides of the pond singing all your favorite punk/X-Mas hits!! Bands like... DEAD END CRUISE... WRETCHED ONES... TIMEBOMB... LOWER CLASS BRATS... and many, many, many more!!! If you order today, you get a CD insert, a plastic display case, and a special porno video shot with all the bands over a long weekend (video offer not available where YOU live)!!! So order now!! Operators are standing by! (JB)
(Black Hole, 12 W Willow Grove Ave Box 130, Philadelphia, PA 19118)

V/A - "Hard Core Ball" CD

Damn, I'm scoring this month. First that awesome REMISSION EP, then this. Great sampler, which seems to be a rare combination. Quality almost uninterrupted - some of the best Japanese hardcore bands happening at the moment. Which would be to say, some of the best hardcore happening anywhere at the moment! Partial line-up: NUMB, ESIP, HALF LIFE, JOHN HOLMEZ, PROTECT (!!!!), STRENGTH, SLANG, FACE OF CHANGE and more. Good luck tracking this one down... (TM)
(Straight Up, Kowa Bldg 2F, Minami-2, Nishi-1, Chuou-Ku Sapporo, 060 JAPAN)

V/A - "Es Chaos is die Botschaft!" LP

This comp claims to be the best and worst of Austrian punk's first generation (1978-'84), and since I didn't know shit about it, I checked out some records in the MRR library. Both CHUZPE's rickety tunes kick butt over their 2nd 7". POBEL's beginner punk is riddled with Austrian obscenities. KLEENEX ACTIV and RONNIE URINI rip off "Police on My Back" and "Rock and Roll High School" respectively. There are two well representative tracks of SCHUND's screeching female vocal sound. BÖSLINGE sing, talk and yell with varied enthusiasm on "Scheiß Kibarei" (fuck off cops). STD's early 7 SECONDS-ish "Konflikt" rocks, but you get gypped off with EXTREM's "House of the Rising Sun" and the DEAD NITTELS' tunes. CHAOS has a cool new wave hit. RATS' SEX PISTOLS-like tracks are decent, and DIRT SHIT's flangey guitar kicks ass with their hit "Discoscheisser" (roughly translates to "disco shit"). Neat lesson on Austrian punks' infancy. (HM)
(Luziprak, Hermann Bahr-Str. 20, 1210 Vienna, AUSTRIA)

V/A - "Oh Canaduh! 2" LP

Shit, I don't know enough about Canadian punk to really give this tribute record an adequate review. Really this LP of mostly Canadian bands covering Canadian bands is out of my knowledge range. I do know though, that I really enjoyed this LP. Especially the tacks by SERVOTRON and HUEVO RANCHEROS, covering the UJRS "Locator" and YOUNG CANADIANS "Hawaii" respectively. Really, there are 18 songs on this LP and I enjoyed them all, and that's all I can say. (JF)
(Lance Rock, 1223 College Dr, Nanaimo, BC V9R 5Z5, CANADA)

V/A - "Punks, Skins, and Herberts Vol 4" LP

This Helen of Oi! Comp includes four bands - BRASS TACKS (of WI), ON FILE (of Scotland), BEERGUT 100 (of Scotland), and the MFC (of PA). While this is a better comp than the last H.O.O. comp that I reviewed, certainly better from a production standpoint, this still isn't anything to write home about. If you live in an area where you go to see these bands, you probably feel different about these bands, as you should. However, I ask you this: What the hell does a band from York, PA know about the "inner-city"? Maybe they should change the song to "suburban rampage" in the light of the only publicity that has come from that burg? Anyway, lyric sheets would clear-up a lot of this mess. (JB)
(Helen of Oi!, 35 Becton Lane, Barton-On-Sea, New Milton, Hampshire, BH25 7AB, UK)

MUSIC REVIEWS

V/A - "Put Some Pussy in Your Punk" CD

Every group on this sixteen-band compilation features the talents of the female vocalists, and you gotta appreciate where the label is coming from with the concept for this one. Okay, I think some of the bands suck, but that happens with every comp and personal taste is what separates us from one another. Thank god. I dug BALLGAGGER, the HEROINES and good 'ol NAKED AGGRESSION, but each of the bands does their varsity best and you can fill out your own report card after you buy one, right? The domination theme that runs throughout is sure to jump start a few conversations anyway. (RW)

(On The Rag, PO Box 251, Norco, CA, 91760-0251)

V/A - "Shit Like a Champion Today" CD

Compilation from the South Bend, Indiana area encompassing many styles of music from kinda political-sounding hardcore, to ska, to sloppy, drunk punk. ANGRY NOISE has this distorto-thang going where it sounds like all their strings are loose and snotty vocals. I like 'em. Then this one band, DEADBEATS, even wrote a song about me. It's called "Everyone's Having Sex But Me". I also liked the NINJA's "Hasegawa Must Die". By far the best, tho, are the old-school bonus tracks, even tho the sound quality is way shittier. MY 3 THUMBS do a song called "Ass", a sloppy little ditty trying to set a record for the number of times they could say the word "ass" in one song. Not quite on the GG ALLIN level, but good potty humor nonetheless. (DP)

(Plinko Productions, 1001 E Wayne St. South Bend, IN 46617)



V/A - "Right to Assemble - Volume One" EP

This is one of the greatest regional compilations I've heard in a long fuckin' time. Six bands from New Brunswick, New Jersey, all great at what they do, all of which sound totally unique from each other. The DEGENERICS play snotty F.Y.P punk with a danceable GORILLA BISCUITS-esque beat. STORMSHADOW

sound sorta like Orange County's DIVISIA, and the lyrics for their song are taken from the Bill Sheild books "The Southeast Asian Book of the Dead" & "Human Shrapnel". Excellent. HEIDNIK STEW are tough and beefy street punk and FANSHEN are a fast and screaming blur of hardcore noise. TRY.FAIL.TRY sound alot like Georgia's QUADILIACHA; great catchy hardcore, lots of tempo changes and hooks, and excellent lyrics. But my absolute favorite track on this EP is WORTHLESS' "Something For Everyone". Great youthful posi-core poppy melodic punk, like 7 SECONDS were prior to their years of U2 emulation. Informative stuff about how to put together your own 7" and lyrics and contact info too! This is a great effort and hopefully will inspire someone else down the line to do something like this for their hometown. (PB)

(Right To Assemble, PO Box 68, Jamesburg, NJ 08831)

V/A - "Swamp Surfing in Memphis" CD

A reissue of an LP from 1986 featuring some great Memphis bands: the HELLCATS, PANTHER BURNS, PARADOXICAL BABEL, ODD JOBS and SHE WOLF. Two songs by each in a blues garage rock style. Dirty and sweat-drenched. Just what I expect, and want, from that city. (CK)

(Au Go Go, GPO Box 542d, Melbourne, Vic 3001, AUSTRALIA)

V/A - "Teenage Shutdown - Jump, Jive, & Harmonize" LP

History comes alive for garage punks everywhere with top of the line hot rockin' quality to pointy boot. Excavated from the mid-sixties strictly to make your crotch sweat like a teenage primate. This collection will make you wanna put on your hot pants and let THEE MIDNITERS, THE INCROWD, COBRAS, JIMMY STOKELY & THE EXILES, LOS SHAINS, & THE SHANDELLS stroke you. Recommended x-mas gift for that special untamed man/ or woman in your life. (DL)

(CRYPT)

V/A - "Teenage Shutdown - I'm a No-Count" LP

The fourth in the newest series of absolute unknown garage rockers from the '60s. Mr. Tim Warren, who brought into the world the Back From the Grave series, is back again... and watch out! This album features "19 Top Teen Punk Stomp Classics," which sums up the content of this record pretty succinctly. Raw and savage and just downright great songs. Complete with good liner notes on the bands & songs, color reproduction of the original record labels, and most important, great sound quality—this series, not just any individual record, is *essential* for fans of the outta control '60s punk sound. (IM)

(Crypt)

V/A - "Teenage Shutdown - Things Been Bad" LP

I am special, so I got to hear all five initial volumes of this new series before I came up the hill to do my reviews and I had this one picked out as my fave of the bunch. Cool, here it is. The sound and selection promised in the liners really delivers; this record is all totally (to me) unknown garage pound of the highest caliber. The series as a whole seems to concentrate on intense moodiness as an overall vibe, and this one could and should have parents scheduling brain-salves for junior following overexposure. Teen shit these days always offers up immunity to reality as a cure for personal shortcomings... these bands *wallowed* in their shit in the best way possible. An absolute must for anyone into punk. (RW)

(Crypt)

MUSIC REVIEWS

V/A - "Teenage Shutdown - You Treated Me Bad" LP

In those murky years before the Nixon presidency and the first run of "Room 222", scores of frustrated young boys gathered together in neighborhood wood-sheds to write tender, stirring songs of love, love lost, and their hopes and fears (mostly fears) - a million-and-a-half teen garage singles were recorded in the space of six weeks, which has kept Greg Shaw and his ilk in beetle boots ever since the first "Nuggets" hit the shelf at the local K-Mart. People are still trying to sort of what happened, leading to this current (and pretty bitchin') series. Containing numbers from the GREMLINS, the PLAGUES, the SOUND EXTRACTION, the POSSUMS, the MORTICIANS, MYSTERY MEN, and many others. It's right up there with the best of the "Back From the Grave" series that launched Crypt, and features more boy-screams crammed into one space than John Wayne Gacy's rumpus room... dig in, gorehounds. (JH) (Crypt)

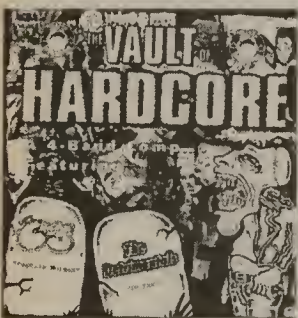
V/A - "Their Sympathetic Majesties Request" 2xLP

Sympathy... a decade of obscurity and obsolescence... is 10-years-old?? Aargh, that proves I'm old as dirt, because this double LP spanning 1989-1993 has me reeling back to a time when I spent many a boozy weekend at Raji's, Hollywood and witnessed many of these bands in the flesh. To start, the cover art is a fuckin' amazing painting by Mark Ryden. He can paint my porch anytime. Well-representing Sympathy's some 500 odd r'n'r releases, this comp. does a good job with a long list of highlights: RON URINI, JONESTOWN, the HEADCOATS, TRBNGR, ROCKET FROM THE CRYPT, the ZEROS, the DWARVES, PANTHER BURNS, Monsieur JEFFEREY EVANS, the HUMBERS, PENETRATION MOON. Oh, won't you lend a sympathetic ear? (DL) (Sympathy)



V/A - "There's Something Rotten in Red Lion" EP

Four Pennsylvania bands serve up their own brands of raucous thrash and raw-edged punk. The last band on the record is the one I like the best, ARMED CITIZENS, but they're all worth a listen. The others are SCAM, HELLCATS and SQUIRE. (AM) (\$3: Second Amendment, 342 West Jackson St, York, PA 17403)



V/A - "Vault of Hardcore" EP

This EP comes with Dirty #3. It features four bands that are definitely in the old-school HC vein. The only one that really stuck out to me was the DETRIMENTALS, whose song could be off of an old BLACK FLAG demo. Actually, the CRABWEBS song was pretty cool too, in a raw, aggro way. The other bands are GRUMP and the CRUDS. Not too shabby. (BG)

(1286 Highgate Rd, Ottawa, Ontario, K2C 2Y4, CANADA)

V/A - "We are a Happy Family?" LP

Here's a new cool compilation of all the best French punk rock bands going right now. SPLASH 4, NO TALENTS and STEVIE & THE JERKS are probably familiar to Americans. I'm guessing most of the following bands are offshoots of the first three. TECKELS (oi, with the NO TALENTS boys!), BANG (pop), LOUD MUFFLERS ('50s rock), GODZILLA (HEADCOATS style) and LOS KOGARS (surf). Yeah, you need this one! (MM)

(Blood Brother, BP 55, 92123 Montrouge, Cedex, FRANCE)

V/A - "What Goes Up Must Come Down" EP

Though their intentions are noble — to encourage punks to seek out, if not at least appreciate early rock 'n' roll — the result is as disastrous as the fiery plane crash which inspired this tribute to Ritchie Valens. Of the four songs here, the most horrible abomination is the cover of "Summertime Blues," (which, by the way, is a fucking EDDIE COCHRANE song, not RITCHIE VALENS!) completely bastardized as a ska song by a band who doesn't even deserve to get mentioned because of the disservice they've done to rock 'n' roll by covering this song. Ugh. My heart sinks. In addition to the above unmentioned band, this includes: TUPACS, PLUG and the DORKS. Hey, if you wanna hear some real rockin' early rock 'n' roll, stay far away from this and go to the source. (IM)

(\$3: Shoe Gazer, 8951 W Emerson, Des Plaines, IL 60016)



V/A - "You Don't Have to be Tom Jones" CD

A good pop punk comp (three tracks each) with the TANK (some formerly BROWN LOBSTER TANK), SMARTBOMB (ditto WELT), KID WITH MAN HEAD and MAN WITHOUT PLAN. Mostly exclusive tracks (thanks bio) and limited to 1000. A good release as well as a good bio. (RL) (\$5: Coolidge, 157 Coolidge Terrace, Wyckoff, NJ 07481)

V/A - "Youth Against Political Violence! The Real Hardcore Punk" CD

24 songs from ten bands from all over the world. Yeah, there's a little bit of everything, Brazilian pop-punk from WHITE FROGS, the New York mosh metal of Argentina's LOQUERO and Chile's DONFAGO, and the ska-core of the U.S.'s STINKAHOLIC. Many of these bands suffer from too much wanking in one form or another. Tighten that shit up, and keep in mind songs over three minutes are dangerous territory! (TH) (\$10: Actitud Mental Positiva, C.C. 3893 Corroero Central, 1000, Buenos Aires, ARGENTINA)

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Cat# BAND-Title Description

3215...HICKEY/VOODOO GLOW SKULLS-Split 7" EP. I was hoping we could get these in stock because it's a laugh riot. Tons of funny phone messages from VGS's threatening Hickeys life for stealing their trumpet accompanied by lame toots from the stolen trumpet. Hickey songs and booklet too!

1884...F.Y.P.-Made in the USA 7" EP. Recess founder & pro skater Todd, released this in '91. Raging vintage FYP 6 songs.

3090...AGAINST ALL AUTHORITY/ANTIFLAG-Split 7" 2 great political punk bands deliver once again on Records of Rebellion. Break out the studded jackets.

1721...ANTI-FLAG-Kill Kill Kill 7" EP 4 great classically punk songs by this great Pittsburgh PA band on SelfServ/Ripe Records. Quality stuff. Mohawks!

1348...CHOKING VICTIM-Crack Rock Steady 7" EP. 4 songs from this NYC squat-punk/ska ala Op Ivy. Raw & fun

3132...BORIS THE SPRINKLER-Little Yellow Box B/W Why Don't We Do It. +1 more 7" EP. Hey, Boris rock. There are two different versions of the cover art. I'm willing to bet they made more of one (hee, hee)

3C57...EAST COAST PANIC-Nowhere City 7" EP. Ex-Pist members put forth some genuine aggressive punk with male/female vocals from CT on Red Tape Records. Male/Female vocals and foldout insert.

3060...DREGS, THE-S/T 7" EP. These guys are the absolute epitome of what NYC drunk punk is all about in 1998. Period.

1928...PLAN A PROJECT-532 Seconds 7" EP. Actual title is "532 Seconds of Oppressed Anger, Individuality, Insecurity, Uncompromising Moral Commitment, and a Kid who got Sold Short" Fast as hell '77 squeal style sloppy drunk east bay ska punk with cool shout-along choruses.

3205...SPITBOY-Rasena 7" EP. Fully packaged/produced 3 song Spitboy 7" EP. Feminist, humanist, political inspiration to be found here

1254...SUBMACHINE-Cox Lister-7" EP. Rich Kids & The B/W Raped and A Wreck. Pittsburg PA angry hardcore

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1963...VIA-Play at Your Own Risk Vol. 1 comp 7" EP. 1st in a series of Recess Records comps w/ F.Y.P., Degenerates, The Yah Mos, Gr'ups, and more. 6 songs w/inserts.

1861...SEA MONKEYS-Wide Awake! 7" EP. Brand New 4 songs 7" from these NYC goofballs on Stiff Pole Records

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1345...PINK LINCOLNS-Sumo Fumes II 7" EP. Ex-Lion Tamer & Tarzan #2 B/W Prett' in Pink. Great band/release

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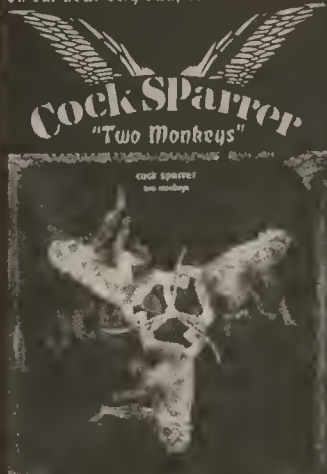
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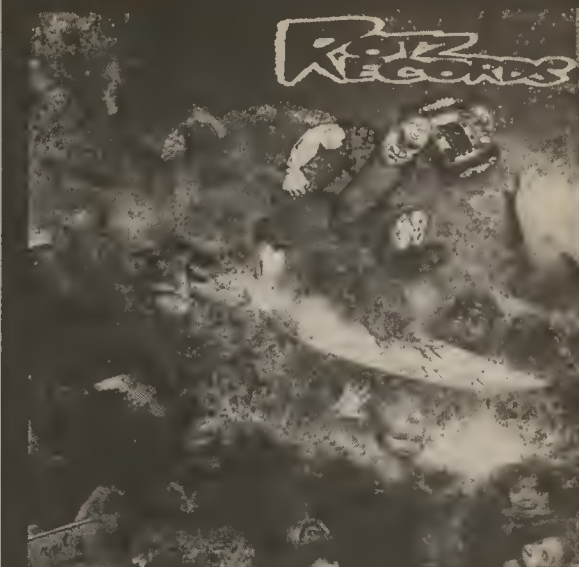
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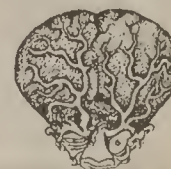
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Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple.

Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

ALTERNAR #2 / \$2 ppd

8 1/2 x 11 - copied - 22 pgs-Portuguese

This is a pretty straightforward interviews and reviews type zine covering the street rock scenes. There's interviews with Desmond Decker, Indeferencia, Klasse Kriminale and band histories of the 4-Skins and the Meteors. It's all in Portuguese, so I'm not really sure what exactly is going on with the questions and what have you. Looks interesting if you speak the language. (RM) 1364, 01059-970 / Sao Paulo, Brazil

ANARCHY IS ENTERTAINMENT

#3 / 3 stamps

5 1/2 x 8 1/2 - copied - 32 pgs

Embarrassing! Hand drawn genital drawings, the politics of pogs and Chinese mysticism. Bad personal poetry, an interview with the Oi! Scouts (ouch), a "history" of ska (the two-tone years), etc, etc, ad nauseam. (AR) 166 Spring St / Newton, NY 07860

ANTEBELLUM #6 / 64¢ ppd

8 1/2 x 11 - copied - 24 pgs

I thought this was going to be kind of crappy, but it's fairly interesting. What you get for your two stamps is a long interview with Jorge from The Casualties, a short piece on former Black Panther Ojore Lutalo who, like many of the Panthers, is serving time on bogus charges and a short rant about the U.S. backed war against the Zapatistas in Mexico. Has its moments. (RM) 4466 Brookmere St / Kentwood, MI 49512

BOISE LIFE #3 / \$1 or 3 stamps ppd

5 1/2 x 7 1/4 - copied - 44 pgs

I am so glad I'm not in high school anymore. Written mostly by one per-

son, with a few contributions, there's some family stories, an interview with Jim Goad, stuff on the Misfits, essays and an interview with Six Finger Satellite. Mon-key jokes and other miscellaneous stuff. Trades ok.

Brianna Langness / 3618 Tulara Drive / Boise, ID 83706

CENSOR THIS INQUIRER #10 / \$2 ppd

8 1/2 x 11 - offset - 56 pgs

What does one say about a magazine that is trying so hard to be both offensive and funny? *Censor This* isn't very funny. The tabloid spoof idea doesn't mean that pictures of naked women with goats heads are funny. I don't mean that as a political statement; it's just not funny. *Censor This* is moronic and contains interviews with The Bar Feeders, All , Armed Citizens and Dead Lazlos Place.(SS)

PO Box 4312 / Sunland, CA 91041-4312



sues. He's got just record and zine reviews. That's it. And in issue 99, he has a small bit of a traveling diary, which works perfectly. I am getting sick of the larger format zines which more and more tend to have useless photos and downloaded

internet garbage to pad the issue up. Get this, and see what I mean. (CW) Greg Knowles / PO Box 680 / Conneaut Lake, PA 16316-0680

COMPLETE CONTROL #1 / \$.55 or stamps or trades

5 1/2 x 8 1/2 - copied - 32 pgs

"The true beauty of life on the go comes not from the unknown sites and virgin experiences and the thrill of what lurks around every corner, but more so to the inner questioning of yourself and the symptoms around you and how God-damned small you are in the thick of it all." Word, this zine is mainly personal writing on the feelings that gnaw, inspire and frustrate a person yearning to escape the gears of the soul-crushing corporate/society/work machine. Squatting, veganism, family problems and living without money are some of the topics touched on in a non posturing, honest and excellent first issue. (TT)

PO Box 5021 / Richmond, VA 23220

CONSPIRACY THEORY #2 / \$1 or 3 stamps

8 1/2 x 5 1/2 - copied - 36 pgs

A straight edge zine that adores Jewell, and seems to have a crush on the star of Nickelodeon's "The secret world of Alex Mack". I'm not sure what to make of all this, mostly I think that I just don't get it. I'm sure that some of it's supposed to be a joke, but there doesn't seem to be any punch line. There's a couple of nearly funny cartoons, some stuff about vegetarianism and a few other pages of mildly amusing writing. Yawn. (JW)

1940 Highland Ave / Rochester, NY 14618-1141

CONSTANT AGITATION #5 / \$1 or trade

8 1/2 x 5 1/2 - photocopied- 28pgs

Catchy name for a photozine. It's cool

to see someone doing a photazine. There aren't enough of them, especially ones with really good photos. This has that kinda thrown together look that doesn't really help a photazine, but the pictures, the important part of the zine, all look pretty good—especially since this was photocopied. Photos of: Nadsat Nation, Mazinga, Gepetto Files, Groovie Ghoulies, Muffs and more. (IM)

PO Box 1582 / Ann Arbor, MI 48106-1582

DEVIATED PREVERT #1 / \$2 ppd
5 1/2 x 8 1/2 - copied - 48 pgs

A nice thick first issue. The editor is a real movie critic, with an extensive movie column and some pretty crazy stories about working in a movie rental joint. There's also an amusingly pathetic interview with the man behind Planet Pimp Records and a good review with Eric from The Oblivians. Throw in some record and show reviews, a healthy dose of opinion and some '50's clip art and there you have it. (TT)

8033 Sunset Blvd #982 / Hollywood, CA 90046-2427

DISPROPORTION #3 / \$1 ppd
8 1/2 x 11 - copied - 34 pgs

This zine varies between negative, violent writing and earnest, personal/political stuff, and it's hard to see where the two connect. The violent stuff is funny, and the other stuff is interesting, so either way, it's cool. There's also some reviews, an interview with Larry of the Rickets and a Unabomber tribute. (AM)

272 Seneca St / Chittenango, NY 13037

DOGPRINT #11 / \$4 ppd

8 1/2 x 11 - offset - 80 pgs
Columns, band pictures, record, CD and zine reviews. Interviews with Chris from Spazz/Slap A Ham Records, Amber Inn, Refused, Three Studies for a Crucifixion. Well-written and thought-provoking. I'm not sure what else to say. (RL)

PO Box 2120 / Teaneck, NJ 07666

DOLL #131 / \$10

11 x 8 - offset - 148 pgs - Japanese
In this issue Rancid makes the front cover with an in depth interview including great photos. There is also an in depth interview with the Specials including great photos. Beyond that, there are loads of band interviews and information with more cool photos. This zine is simply the best place to go for information on the current Japanese alternative music scene. Finally the zine includes 40 pages of ads. Definitely for those aficionados of the Far Eastern scene. Unfortunately, the editors did not put a return address on the envelope and the address inside is written

with Japanese characters. But hey, they must have a web site! (HH)

EARQUAKE #59 / \$3

8 x 5 - copied - 28 pgs - French

The usual great consistency from this small French zine. There are interviews with the bands Diskonto, The Drags and Cluster Bomb Unit. There are also lots of record and zine reviews. Always worth checking out! (HH)

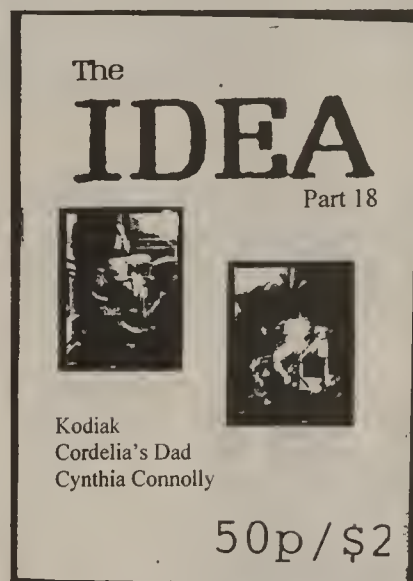
Frdéric Leca / 88160 Le Menil-Thillot / France

EL PUUUNK #1 / ?

8 1/2 x 11 - offset - 32 pgs - French

Opening this up, page three hits me with a prominent drawing of a woman with her face covered and huge breasts exposed. It's there, right under the Thank You list. Huh. Maybe its part of the thank you, a gift as it were (though the first people on the list are the parents - yuck!). *Dare I turn the page?* Okay, I did but not much else in here impresses me either. Interviews with Blue Tip, Lagwagon, No Use For A Name, Swingin' Utters and more. And it's all just so...slick. Maybe this kind of thing flies in France. (TX)

40 rue du Bocage / 33200 Bordeaux / France



EXISTENTIAL COWGIRL #? / \$1

5 1/2 x 8 1/2 - copied - 26 pgs

I always read the crappy looking zines first when I review, so this one knocked me for a loop when I actually dug into it. It's a couple of short, short stories about doing coke, hanging out with Lithuanians in London and getting a job as an exotic dancer for the first time. The style shifts from each story, but the tone is always in first person, confessional, and very journal-like. The latter half is a weird ass play that revolves around a group of friends who talk theory, do drugs, talk shit on hipsters, and miscommunicate. Very, very good reading if you're interested in reading

about real life through a foggy pair of glasses. (KW)

5155 Arden Way #4 / Carmichael, CA 95608

FAR FROM HOME #9 / \$1

8 1/2 x 11 - offset - 48 pgs

There is a point where music loses it's magic. Where the intensity and vigor that is the possibility of hardcore shows itself to be trite and very much played out. *Far from Home* passes this point by with enthusiasm. Within you find boring interviews with boring people (Strife, Fury 666, Against All Authority), words about the Illuminati, some letters, some columns, and advertisements. At least its free (in person). (AR)

7512 Amigo Ave / Reseda, CA 91335

FERVOR SCHMERVOR #1 / 55¢ stamp?

8 1/2 x 11 - copied - 16 pgs

FS features a long story about attending the '98 US Open Snowboarding Championships. Most of the story is meeting pro 'boarders in the hotel. There's a long, rambling interview with Five Iron Frenzy (yet *another* ska band with nothing to say), and a shorter one with the Huntingtons. This is the editor's senior project; hope yr teacher appreciates this kind of fluff. (JM)

PO Box 211015 / Columbus, OH 43211-1015

FIGURE 1 #1 / \$1

8 1/2 x 5 1/2 - copied - 36 pgs

A surprisingly well done and readable emo-diary kind of thing. Despite it's overall touchy-feely vibe, and occasional getting dangerously close to self pity, I enjoyed reading this quite a bit. Documenting the last few days of High School before graduation, it demonstrates once again, that good writing can rise above any subject matter. (JW)

3708 Bloomingdale Ave / Valparaiso, IN 46383

4Q #4 / \$2 ppd

8 1/2 x 11 - copied - 26 pgs

If you're not into the oi or street punk scenes, then you'll probably want to steer clear of this. If you are interested in those scenes, then this all interview and review zine is definitely worth looking for. Some of the bands featured include District, The Dropkick Murphys, Charge 69 and there is an interview with Dave from Punkcore Records as well. (RM)

William, 200 Gibson St / Berea, OH 44017

GLUTTON FOR PUNKISHMENT \$?

5 1/2 x 8 1/2 - copied - 24 pgs

I certainly hope this is a joke cuz it's grade-A pathetic. An explanation of the

different "styles" in the punk scene (eg. "Emo: this is short for emotional") and lots of pictures of naked chicks and their open legs made this scream "Turkey!" to me. Terrible poetry and lame band interviews, scene reports and whining about how it's good that Chumbawumba signed to a major rounds it out. There's one halfway decent column here by a woman who realizes how lame this zine is, but continues to martyr herself by participating. Karyn: get the fuck out now; start your own fucking zine already! No shit. (KW)

Reese Ikler / PO Box 15295 / San Francisco, CA 94115

GO METRIC #9 / stamps?

7 x 8 1/2 - copied - 24 pages
This is one of those disjointed zines that has a smattering of stuff in it. There are two interviews, one with the Parasites and the Young Fresh Fellows. But then there is this strange Charlie Brown (the cartoon) play that makes no sense and I am at a loss for words on how to describe it, other than being horrible. After that, he has two friends debate the pros and cons of Starship Troopers, apparently a film or something. And finally, a random page of baseball predictions and info. Huh? The zine ends with record reviews. While the interviews and the reviews are fine, the rest made no sense and I could not get through it all. (CW)

Mike Faloon / PO Box 250878 / New York, NY 10025

GNASH #1 / free

8 1/2 x 7 - copied - 16 pgs
This rather spacious zine's features include an interview with a commercial scientist, a comic strip, a step by step account of a boring keg party, a quiz to find out what your room says about you and a good piece on the corporate music industry infiltrating the sub-niches of youth culture. (According to Watch Magazine teenage music niche list, Chumbawumba is now considered jock rock!) Marci says this is a school project that she hopes will serve as a little piece of subversion to counteract the mainstream media. This zine is a fair start toward that end but I'd like to see her dig a little deeper into her ideas and put all that empty space to use. (RL)
R R #1 / Fergus, ON / NIM 2W3 / Canada

HANGING LIKE A HEX #10 / \$1

8 1/2 x 11 - offset - 64 pgs
I'm guessing I went into this with my expectations too high, most likely be-

cause of the really cool packaging (cattle-branded lunchbag, broken bits of cassette tapes inside), but with the zine itself, all I could find were sorta uninteresting interviews with Brutal Truth, Tortoise,

to exist. (KW)

Mike & Eric / 2036 Wendover St. #4 / Pittsburgh, PA 15217

THE IDEA #18 / \$2 ppd

5 1/2 x 8 1/2 - copied - 24 pgs
Lengthy, thoughtful interviews with Cynthia Connolly, Kodiak and Cordelia's Dad. Also some reviews. This is really fine, it just has a more artsy, highbrow feeling to it. (MJ)

Michael Sanderson / 2 Castle Close / Middleton St. George / Darlington / co. Durham DL2 1DE / UK

IN STRUGGLE #1 / \$1 or \$2

8 1/2 x 11 - offset - 34 pgs
Heavy. A zine done by two heroin addicts in prison. While there is some music in here, most of it is about the authors (or co-inmates) and their fucked up lives in or out of prison. I found this pretty interesting, and the only advice I would have would be that to those of us not in prison, daily prison life is something we know nothing about, this would be your biggest strength as writers, to give us a view of a life we don't know. That's usually what makes a zine interesting to me. (other zinesters please note; you and your friends on a road trip no longer = an interesting experience) (GF)

PO Box 11232 / Salt Lake City, UT 84147-0232

INTERBANG #7 / \$2

8 1/2 X 11 - offset - 64 pgs
Holy metal album cover! Besides that, lots of good personal/political rants on Chiapas, Mumia, veganism, Victory Records, non-monogamy, sexism, hard-

IN STRUGGLE FELONIOUS PUNK ZINE

Issue
#1

APRIL
1998



COLUMNS - REVIEWS - ARTICLES - more

columns, etc. All were written in a somewhat snooty, bland fashion that I found to be pretty repellent. I mean, these guys are very intelligent, and the layout and printing job for this zine is truly a thing of beauty, but I just couldn't relate to a lot of the writing topics and style of delivery. Better luck next time? (RD)

201 Maple Ln / N. Syracuse, NY 13212

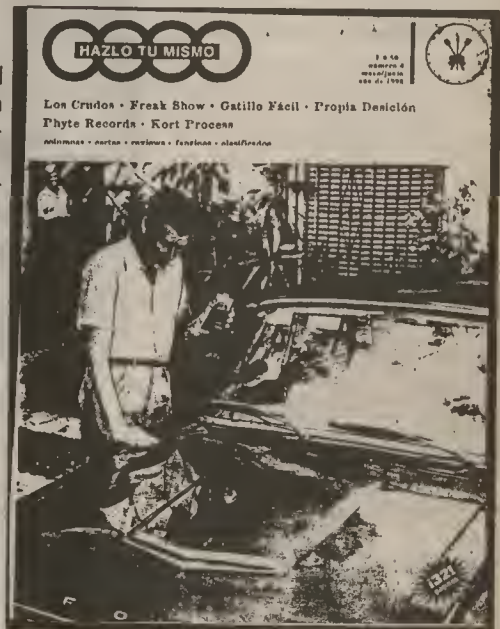
HAZLO TU MISMO #4 / \$3 ppd

8 1/2 x 11 - offset - 32 pgs - Spanish
Typical columns, interviews and reviews type zine out of Argentina. Some of the bands interviewed include Los Crudos, Freak Show and one with Mike from Phyte records. It's got a lot of info packed in it and has a definite political slant to it. Worth looking over. (RM)
CC 213(1412), Buenos Aires, Argentina

HERE BE THE DRAGONS \$1 ppd

5 1/2 x 8 1/2 - offset - 28 pgs
Oh yes, this is great! A political zine that doesn't choke the reader with way-out theory or "preaching to the converted" boring ass articles. This issue includes how to use worms (yes, worms!) in your compost, Christianity in the punk scene, lots of thoughts on kids and a kick ass expose on urinary tract infections. Very approachable, readable and helpful. More zines like this need

line bullshit & homophobia in the scene. Interviews with J Church and Red Gaurd from Urban Guerilla Poets. Book, zine and record reviews. I didn't necessarily



agree with everything Ben had to say but I felt like he was honest, candid and open to criticism which are qualities I can respect. (RL)

PO Box 671 / Ravenna, OH 44266

IT'S RAINING TRUTHS #2 / \$3

8 1/2 x 5 1/2 - copied - 48 pgs

Thoughtful hardcore sXe-ish zine (never thought I'd say that...) with interviews with 97a, Driven, Reaching Forward and Palataka. The editor asks interesting questions about the scene, activism, lyrics, politics and such. There is also writing on Christianity in hardcore (a trend that should die!!!), anarcho-socialism, plus lots of reviews. The cover says "hardcore against homophobia", but the subject is barely addressed. I also would have liked to read more about Dutch culture, the political and social climate... maybe next time. Good effort here. (MD)

Pytrik / Topaas 1 / 5231 KL Den Bosch / Holland

KEROSENE #6 / \$6

11 x 8 - offset - 64pgs - French
There are lots of interviews in this issue including Les Thugs, Kerosene 454, Unsane, the Marshes and June of 44. There are also lots of record reviews and some ads. This zine lay-out is quite interesting, although it seems just a bit too professional for my personal taste. Nevertheless interesting! (HH)

BP 3701 / 54097 Nancy / France

KILL THE SCENE #10 / \$3

8 1/2 x 11 - copied - 28 pgs

This has something to do with The Confederacy Of Scum, which is, I guess, a bunch of rednecks who like bands like Antiseen. The cover says "We've been destroying punk since 1992". Funny idea I guess, but not much to devote your life to. Interviews with The Tunnel Rats, Cocknoose, uh...other shit...I really don't care. The main idea seems to be to offend pc fucks like myself at mags like MRR, and yes, I am offended. Success! If you think there is something clever in offending people by saying "nigger", "cunt" and "faggot" a lot, here ya go. I don't even know what to say...(GF)

PO Box 9042 / East Ridge, TN 37412

LOLLIPOP #44 / \$5 ppd

8 1/2 x 11 - offset - 140 pgs

Somewhere between a glossy alternative mag and a punk music zine. Plenty fat, and with tons to read, with little reviews and little fun sections tucked in wherever an unsuspecting white space might have been. The main culprits are the Jesus Lizard, Cinder from Tilt,

Clutch, the Donnas and the Genitorturers, but there's also stuff on Grease, exploitation movies and the commandments of making a compilation tape for a friend or loved one. Will sit next to your toilet for weeks. (AM)

PO Box 441493 / Boston, MA 02144

LOTS OF SPACE FOR CANNONS

#2 / \$1 ppd

4 1/4 x 5 1/2 - copied - 46 pgs

This is mostly personal writing—stuff about graduating high school, losing your childhood, checking out the big city, etc. There's an interview with the Broadways (the one question I cared about, the answer was cut off) and a good one with the woman behind Jinx, Chicago's vegetarian café. No reviews, one ad. If this sounds good to you, check it out. (JM)

14 W Elm / Roselle, IL 60172

MARILYN BURNS #1 / \$1 ppd

5 1/2 x 8 1/2 - copied - 18 pgs

An agonizingly personal string of stories,



all relating to the pain of love and a little bit about illness. The writing is okay, it just feels like you're reading someone's diary. Nice layout, it kinda looks like a Gravity release. (MJ)

Dan / PO Box 898 / Largo, FL 33779

MASTIBATORY ROCK AND ROLL

#2 / \$1

5 1/2 x 8 1/2 - copied - 24 pgs

Food Not Bombs flyers, Life is Hell reprints, anti-racist and anti-conformity ranting... And yeah the spelling of the title is right. (AR)

Phillip Bennett / 4246 Beulah Dr / La Canada CA 91011

NATURAL MYSTIC #7 / \$1 ppd
8 1/2 x 11 - offset - 30 pgs - Spanish
Typical columns, interviews and reviews type zine out of Argentina. Some of the bands interviewed include Logical Non-sense, the ska band Komando Moriles and Cleanser. It's got a lot of info packed in it. Okay, but nothing special. (RM)

CC 3893, Correo Central (1000), Argentina

NERVOUS CONDITION: HAILI #2/SCENERY #8 / \$1

8 1/2 x 7 - photocopied - 32pgs

What a treat! This is a split zine done by two of my favorite Florida people—Mike from Scenery and Alison from Haili. How it works is like this: they each wrote stuff, then gave what they wrote to each other for the other person to illustrate and layout. And given the creativity overflowing from both of these people, the result is incredible. Great personal zine type writing with good handwritten, stark contrasty graphics. Arty in a really good way. Mike and Alison got into each other's head to do this. Now it's your turn to get into their heads. Ah, I've read this three times now and looking through it as I write this review, looks like I'm gonna take a break to read it again. (IM)

PO Box 14223 / Gainesville, FL 32604

NO ACTION #2 / \$6

11 x 8 - offset - 68 pgs - Spanish

Must admit this is my fave zine of the month. Exceptionally great lay-out with loads of interesting photos and graphics. There are interviews with Dr. Calypso, The Allnighters, Groove Crew, The Charlatans plus more. There are also record, zine and movie reviews including a listing of Elvis films. Finally the zine includes a free CD from the Basque band La Secta. Great! (HH)

Miguel Ceide / Aptdo 52 / 08830 - Saint Boi / Barcelona / Spain

OI-PUNK #19 / \$1

8 1/2 x 5 1/2 - copied - 24 pgs

This is one of those unfortunate zines that has aspirations that are much higher than it's abilities. Lots of good ideas here, tons of potential, but it never quite makes it. The interviews, with The Dwarves, The Hi-fives, First Class and Resurgents AD, are a good example. There's no real depth to the questions and consequently most of the responses are one or two short sentences, that give just about no information. Had a little bit more time been spent working on the questions beforehand, as well as learning a bit about the bands, the interviews could have been excellent. Oh well, perhaps this is just an off issue and the next one will kick ass. (JW)

PO Box 2552 / Pearland, TX 77588

ONLY ONE TONGUE #2 / 50 cents
8 1/2 x 11 - copied - 28 pgs

A very promising music zine with a vague focus on pop punk (Discount and/or Mr. T Experience are mentioned on almost every page). Includes interviews with Kissing Book and My Pal Trigger, and the usual like record reviews, lists and mediocre columns. I think it's a little premature to have a reader's poll results at the second issue, but this has promise. (KW)

Emily and Tommy / 3208 Deerlake Dr. / Knoxville, TN 37912

OPULENCE! CRAP #1

8 1/2 x 11 - offset - 40pgs

Not something I'd go outta my way to read, but this is definitely teeming with enthusiastic D.I.Y. attitude. The majority of this zine is centered around the W.E. (Wilmington Exchange) Fest; there's even a big W.E. Fest insert with the zine. Lots of candid photos and article about the going-ons of this year's event. Article on mail art, a crossword, A-Team drinking game. (IM)

PO Box 2071 / Wilmington, NC 28402

P.A.Y.B.E.V. #1 / \$2

8 1/2 x 5 1/2 - copied - 40 pgs

This is a fanzine all about a protest in front of Niketown in Boston over...you guessed it, Indonesian sweatshops. There's a lot of reprints of anti-Nike flyers and Nike promo material as well as some funny photos from the protest itself. I'm not sure what future issues of this fanzine would look like, more protest pictures I guess. (SS)

PO Box 890 / Allston, MA 02134

PEPPERPOT #5 / \$2

8 1/2 x 5 1/2 - copied - 36 pgs

I was totally into this zine from the beginning; a great combination of information both personal and political, serious and funny. There's articles on Rohypnol (a sedative "rape" drug), vegan recipes, short stories, a scene report from Berlin, an illustration of hobo markings, womyn's health information, and D.O.A. The thing I found most inspiring was the fact that this self-described Rebel With Menopause is 52!!! I am often strapped to find punk women role models that are over 30, so I was just blown away by how fearless and free-spirited she is. It's comforting to know there are people in punk that stick to their ideals over time, especially as so many people that seem like they would be around forever move on to get a so-called "real" life. This zine rocks, read it. (RL)

RR6 - S15-C20 / Gibsons, BC VON IVO

PRE-TEEN DIGEST #2 / \$1

4 1/2 x 5 1/2 - copied - 32 pgs

This whole trend that I've noticed lately of people telling sexist jokes in the assumption that because it's a joke, it's not sexist really disturbs me. Like we are all supposed to understand that because you are "punk," your politics are right on and any language or behavior on your part that demonstrates otherwise should be ignored; and anyone that questions this assumption is labeled as being part of the "p.c. police." Fuck that. I will always question bullshit when I see it, whether it's coming from the mouth of a punk, or not. Oh yeah, Mike says not to take his zine seriously. Whether you do or not, it's still complete and utter horseshit. (RL)

920 Holland St. / Winston-Salem, NC 27101-5712

PROFANE EXISTENCE #35 / \$3 ppd

8 1/2 x 11 - offset - 64 pgs

The kids at *Profane* pull it off again with yet another issue. It's quite possible that no one out there covers crust and politics as well as these kids do. Interviews with Coprofilia, Unhinged, Sindios, the defendants in the Mc Libel trial and an article on Epitaph. Oh yeah, and Mumia's on the cover. (SS)

PO Box 8722 / Minneapolis, MN 55408

**RAD PARTY #17 / \$2**

5 x 4 - copied - 64 pgs - French

Interesting lay-out for this small French zine. Done in the style of *Cometbus*, but centers itself more on the music scene itself. There is more on the writer's trip to the Bay Area, some interesting drawings and some ads. If you understand French, this looks like an interesting read. (HH)

Small Budget Productions / B.P. No. 7 / 78110 Le Vesinet / France

RADIO TOLD ME TO KILL #3 / \$1.50

8 1/2 X 11 - photocopied - 29pgs

Hey fuckheads, how about putting your address somewhere in yer mag? This is a pretty good fanzine for those who like shit along the lines of: the Humpers, New Bomb Turks, Daniel Clowes, the Mullens... 'cause all these losers are interviewed in here. It's all cut and paste and looks sorta shitty (except the KILLER cover!), but the content pulls it through. Good reviews too, which isn't something I find myself saying often. Too bad you can't get it though. No fucking address!!! (IM)

RAG + BONE #6 / \$4 ppd

5 1/2 x 8 1/2 - offset - 40 pgs

It says the first 500 copies of this come with a free CD, but I don't know what's on it... This is a cool zine from an American(?) living in Japan. Stuff here on: Melt Banana, Guitar Wolf, *Exile Osaka* zine, and various stuff about life in Japan. These are the parts I liked best. Trying to get visas to China, commuter motels, all totally interesting. Definitely recommended for Japanese music and/or culture fans. (GF)

Semi-Roar: Sugunami-Ku Ogikubo / 3-39-7 / Hirokawa-So / #102 Tokyo, Japan, 167-0051

RAZE THE WALLS #2 / \$3

8 1/2 x 11 - offset - 36 pgs

It's amazing that this is only issue two. *Raze The Walls* has already made a name for themselves as the most articulate, revolutionary magazine covering prison related issues. The importance of zines like this can't be overstated in our prison happy society and I'm glad to see *Raze The Walls* put out such an impressive issue again. (SS)

2351 College Station #523 / Athens, GA 30605

RUMPSHAKER #4 / \$3 ppd

8 1/2 x 11 - offset - 112 pgs

This is the best hardcore fanzine I've read all year. Eric is able to walk that fine line where he is both critical of the modern hardcore scene and supportive. Add to his incisive and hilarious editorials the fact that he is an excellent writer and you have this long awaited fourth issue of *Rumpshaker*. Still not convinced? How about interviews with Lifetime (about the break-up), Converge, Endeavor, Pieball and famous hardcore moms. And don't even get me started on the choose your own punk adventure and the comparisons between deadheads and hardcore kids. Sell your soul if you must but buy this fanzine. (SS)

72-38 65th Pl / Glendale, NY 11385

SAUCY #3 / \$3

8 1/2 x 11 - copied - 69 pgs
Old style layout-cut and paste, not all done on computer, looks nice. Too much drawing and poetry type stuff, but quite a bit of good writing here too. Interview with Ian Mackaye and Unwound. Some stuff about nutrition, and menstruation. I liked this zine, nice feel and tone. (GF)
320 York St / Cornwall, ON K6J 3Z3 / Canada

THE SECRET FILES OF CAPTAIN SISSY #3 / \$2 ppd

7 x 8 1/2 - copied - 48 pgs
The last issue of this was promising, and Andy came through for us. This zine has more teen spirit than a Bis show. It's political with a sense of fun and hope. There are long bits about being in our nation's capital on Independence Day, protesting in the nude, lots of right on stuff about work and the ridiculous work "ethic" our country exists under, an interview with the Prison Activist Resource Center and being a tickle-whore (for real!). Definitely fun and worthwhile. (MD)
PO Box 4493 / Ann Arbor, MI 48106

SELF DEFENSE #4 / \$1 ppd

5 1/2 x 8 1/2 - copied - 20 pgs
Cut'n'paste zine talkin' 'bout life for a chica punk living in Kansas. Discovering punk culture through the mail, punk vs frat, Lawrence and Wichita scene reports, interview with Unwound, Food Not Bombs in different cities. The essay that a Cherrie Moraga lecture inspired is the highlight of the issue, all about the pressure of having to answer "what are you?" (TX)

Marissa / 135 N Terrace / Wichita, KS 67208

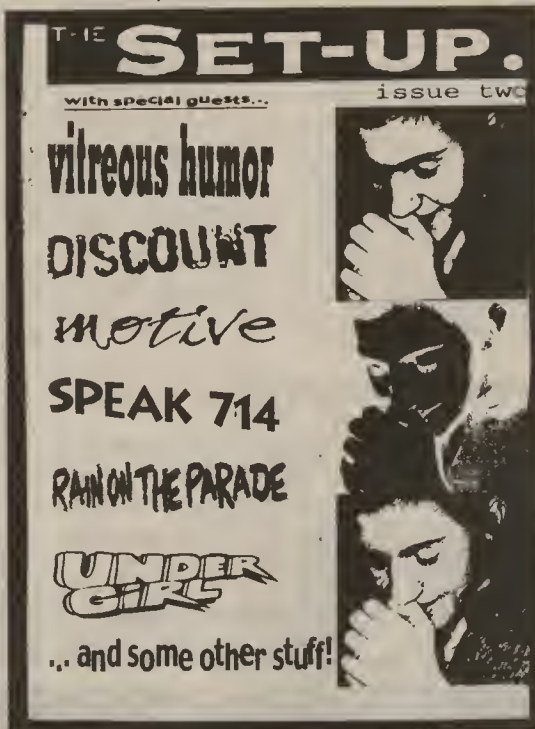
THE SET-UP #2 / \$1 ppd

8 1/2 x 11 - offset - 28 pgs
This guy seems nice enough, mostly this is pretty good, interviews with Discount, Vitreous Humor, Rain On The Parade, and Speak 714 (that's right, Dan O'Mahoney has *another* band). Reviews, standard stuff. I just can't get past the straight-edge stuff. While he doesn't actually say anything offensive, if you think Earth Crisis are great, then I must assume you agree with their pro life shit and if you say Shelter is your favorite band, then I must suppose you're down with their "women are inferior, homosexuals are an aberration" stance, and find myself with no choice but to tell you to fuck off. Do you people think this shit is a joke? Go to hell. (GF)

641 Broad Acres Rd / Narberth, PA 19072

SHOOTING SPACE #2 / \$1

5 x 5 - offset - 14 pgs
This is the second installment of what could aptly be described as the Men's



Recovery Project diaries. All text by Sam McPheeters, it encompasses mostly tour related stuff. At times funny, at times witty, at times downright sarcastic, this tends to follow in the vein of his previous zines (I Yeast Roll, Dear Jesus, Error, Tubesteak Gazette, etc). This issue like the first, was offset like a CD insert booklet, which makes it a pretty nifty thing. Stick it over your RANCID CD when company arrives, punk. (CW)
Vermiform Recs. / PO Box 12065 / Richmond VA 23241

SLEEP IS THE ENEMY #1 / \$1 ppd or trades

5 1/2 x 8 1/2 - copied - 16 pgs
Brandon moved to San Francisco from the Midwest. He likes to whine and complain about it here because he gets spare changed all the time and has to look at the crusties that hang out in front of McDonalds. Poor guy. Hey, my heart goes out to you, buddy, really. Just keep writing your mildly amusing articles about cheesy washed up metal bands and your lists of stupid things that make you cry, ya big baby. (TT)
125 Clayton St. #2 / San Francisco, CA 94117

SOAP & SPIKES #4 / \$? ppd

8 1/2 x 11 - offset - 30 pgs
There's plenty of punk history in this issue of *Soap & Spikes*. An interview with Nicki Sicki from prison about the early days of Verbal Abuse delivers some excellent stories from the early days of the SF

scene. Jim O'Connor from poseur store in LA is interviewed as well as the Canadian band The Sinisters. This plus all the reviews makes for a solid punk product. (SS)

431 Burlington Ave #4 / Burlington, ON / L7S 1R3 Canada

SPAGHETTI DINNER AND DANCING #12 / \$1 ppd or stamps

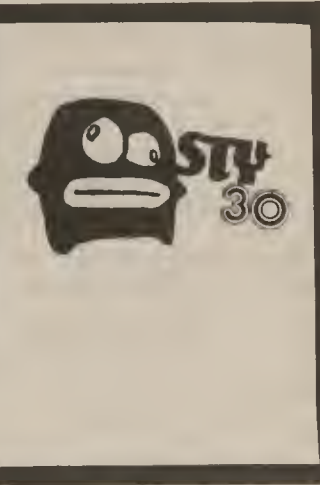
5 1/2 x 8 1/2 - copied - 22 pgs
This is the third time I have reviewed this zine and it has really grown on me. Randy does a great job of filling his niche in the zine world by writing about his true passion; hiking around in the woods. He describes the scenery incredibly well, naming the shrubbery and rock formations as only an experienced wildlife writer can, and really brings you into the peaceful, grand moment. This issue he explores more of Montana, visits the site of an 1877 Native American slaughter and runs into a bear. Excellent. (TT)
PO Box 2536 / Missoula, MT 59806

SPIDER STOMPING #2 / \$1 ppd

8 1/2 x 5 1/2 - copied - 20 pgs
Lily's got some of the best adolescent humor I've seen in a long time. We're talking butts, mullet haircuts, stories about drunkjocks and her friend's mom being a jerk. I laughed out loud at the kids jokes and was a bit confused by the story of marrying Hank Williams Jr. But all in all, I found the whole thing very entertaining. (SS)
c/o Migraine / 1608 Cedar / Berkeley, CA 94703

STY #30 / \$2 ppd

5 1/2 x 8 1/2 - copied - 20 pgs
Unlike the other 27 issues, Icki had nothing to do with this one; some friend of his put it together. It starts off with some dull comics, but there's some good stuff too-the Berkeley/N. Oakland donut scene, a funny piece on telemarketing and a good article on the



history of breakdancing somebody wrote when they were 9. More good than bad, but some of both. (JM)
Migraine / PO Box 673 / Portland, OR 97207

SURREPTITIOUS #8 / \$1 or trade
5 1/2 x 4 1/4 - copied - 32 pgs
Pick of the Month (finally....!) In an effort to avoid seeming only bitter and cynical, Sprout offers these little gems. Some housemate stories, replying in person to verbal insults yelled in the street and punkrocklove stories that must flutter the hearts of spikey-haired young things all over. I mean really, he takes the Cometbus definition to heart and applies it. Lucky Eugene. (TX)
PO Box 11751 / Eugene, OR 97440

TEN THINGS JESUS WANTS YOU TO KNOW #19 / \$3 ppd

8 1/2 x 11 - offset - 68 pgs
Yet another installment of the Northwest's top punk rag. This one has Moral Crux, Discount and SLF, as well as the usual high quality columns, advice for the lovelorn, letters, food and beer recipes and a piece on boys who fake orgasms. Not to mention tons of record and zine reviews and some cool photographs. Consistently a winner. (AM)
8315 Lake City Way NE #192 / Seattle, WA 98115

THOUGHT BOMB #5 / \$2

8 1/2 x 5 1/2 - copied - 64 pgs
A very political zine from an extremely involved activist living in a suburb of Chicago. Articles about racism, neighborhood involvement in a fight against a new airport, child pornography and more. This guy is probably doing more for his community than any three people, and he has the time to put out a quality zine. Inspirational. Check it out. (JW)

Anthony Rayson / 27009 E Egyptian Trail / Monee, IL 60449

TRAILER TRASH #10 / \$3 ppd

5 1/2 x 8 1/2 - copied - 80 pgs
Lots to read, lots to think about. I really enjoyed the anti-work sentiment and hellish stories about working in a record store and as a painter. There's also writing on how the military spends money and lots and lots of scams for you to try at your own risk. On top of all that, there's info on making a pinhole camera, plus some reviews. Then, there's a hilarious reprint from a Christian guide for teenage girls. Thumbs up! (MD)

PO Box 864 / Cantonment, FL 32533

TRASH TIMES #3 / \$2

5 1/2 x 8 1/2 - copied - 24 pgs
As the title suggests, this is a zine for those of you who enjoy the "trashier" elements of the punk rock world. The pieces that make this zine can be found in better form elsewhere, but what's here isn't bad. Interviews with Electric Frankenstein and Greg Lowery (part two), a short article on the director Jim Jarmusch (*Mystery Train*, *A Night on*

Earth), a comparison between the Rev. Jim Jones and Elvis Presley, along with the obligatory record reviews. The reviews contain old as well as new releases, which is actually kinda cool, given that most of the people reading this are gonna be as interested the music of yesterday as the slop coming out today. (IM)
PO Box 248 / Glenview, IL 60025

THE TROUBLE WITH NORMAL #34 / \$1+ stamp

8 1/2 x 5 1/2 - copied - 52 pgs
Can you believe that I've gone this long without having read this? And I had no idea it had been around this long. It's got interviews with (the former *MRR* writer) Eugene Chadbourne, Lynyrd's Innards, and even one with Chumbawumba, in which Boone actually asks them some truly thought-provoking questions, which is a pleasant change. It didn't blow my mind or anything, but it's a pretty solid zine, he seems to have good taste, and it's a great deal to boot. (RD)

PO Box 329 / Columbia, MO 65205-0329



UNDER THE VOLCANO #44 / \$2 ppd

8 1/2 x 11 - offset - 56 pgs
UTV has been at this so long now it's hard find anything new to say about them. The interviews range from punk bands Snuff, Good Riddance and Two Man Advantage, to goth rocker Lycia. The columnists talk as much about Techno as they do Rock n' Roll. That should give you an idea of how eclectic *Under The Volcano* can be. (SS)

PO Box 236 / Nesconset, NY 11767

UPSTART #1 / \$3 ppd

8 1/2 x 11 - offset - 24 pgs
This is a well put together skinhead zine from Missouri. It seems the editor decided to do this after some sort of disagreement with Tim, so it's nice to see *MRR* be inspirational in one way or another. Interviews with District 13, Riot Squad and the editor's own band, the Main Street Saints, and an article on a crew of Kansas City Wizards fans called the Hooligans that sounds like it was written by someone who took Bill Buford's *Among The Thugs* too seriously. The atmosphere at a football game comes from the sound of thousands of people united in a love from their team, not from a couple of hundred self-styled 'hooligans' making arseholes of themselves. You all want to be English so bad it's pathetic. Nice zine though, hope it continues. (AM)
PO Box 10005 / Kansas City, MO 64171

URBAN LEGENDS #1 / \$1 and 2 stamps

5 1/2 x 8 1/2 - copied - 32 pgs
This zine is off to a really good start, and the editor has a lot of enthusiasm. There's a cool interview with Red Monkey and one with the Bangs. Plus, there's lots of writing on TV, boredom, bicycles and more. I really liked the piece about the Au Pairs, and there's an "urban legend" about Phil Collins. Fun and worth checking out. (MD)

3001 Breeze Terrace / Austin, TX 78722

VISION ON #14 / \$1 ppd

8 1/2 x 11 - offset - 44 pgs
Ya know, this is a quality product. There are millions of reviews throughout the pages, with columns and interviews thrown in. It includes interviews with Man Or Astroman? and lots of British bands, like Lovejunk, Pinto, the Headchecks and Southpaw. Along with book reviews and a really interested, genuine attitude, this makes for good, solid reading. (MJ)

Steve / 27, Springbank Croft / Holmfirth / W. Yorkshire HD7 1LW / UK

VORTEX #2 / \$4 ppd

8 1/2 x 11 - offset - 32 pgs
This zine really intrigues me as to wondering what the Singapore scene is like. Unfortunately, not many personal opinions are given on the local scene, but there sure is a lot of coverage. There are interviews with Indecision Records, Spiral Objective, and a quickie with Bob from Minus; all in a crystal-clear layout and a superb printing job. I understand that international postage is quite pricey, but the hefty tag does make this pretty hard to obtain. A prom-

ising first effort (corny, I know, but it's true), I'm looking forward to seeing what this evolves into. (RD)
 Andy Leong / Blk 12 Toh Yi Drive / #10-391 Singapore 590012

WAKE UP OR DIE #11 / 3 stamps or trade

8 1/2 x 11 - copied - 64 pgs
 I think people should, at one time or another, have unlimited access to a photocopier in the hopes of producing a mammoth tome like this. If Mitch hadn't, I doubt he would've gone into such detail as he does when recounting his discussion with his mom about youth culture in their respective generations, his dealings with tinnitus and his thoughts on seeing Jello Biafra speak. I've seen far too many zines sacrificing interesting detail for brevity - I'm assuming because of the cost of printing more pages. This zine has gotten bad reviews in the past because of the spelling which is sometimes beyond deciphering even in context, so be warned. Recommended. (TX)
 Mitch Brown / 624 Zoll / Warrenburg, MO 64093

WAR CRIME #9 / \$2

8 1/2 x 11 - offset - 64 pgs
 This is the type of rag that I should like. It's on the "right" side of all of the issues we should care about. It gives real information (as opposed to just reprints) on court cases, issues that are developing, and prisoners. But it just comes off without a lot of personality. You get the feeling that this is a list of positions that are right and should be followed... Animal rights (pro ALF), the EZLN, and Environmentalism (pro EFi). There are quite a few good reviews but good in the sense of being right without being right on! (AR)
 Mike / PO Box 2741 / Tucson, AZ 85702

WHAT A WONDERFUL WORLD

#2 / 50¢ ppd
 8 1/2 x 5 1/2 - copied - 20 pgs
 There's some really great shit in this product from the great northwest. Most of it is taken from other sources and includes articles on billboard manipulation and media hoaxing. For those of you actually interested in music there's an interview with pop punk masterminds Zeke. (SS)
 7550 Roosevelt Ave SW / Port Orchard, WA 98367 - 9367

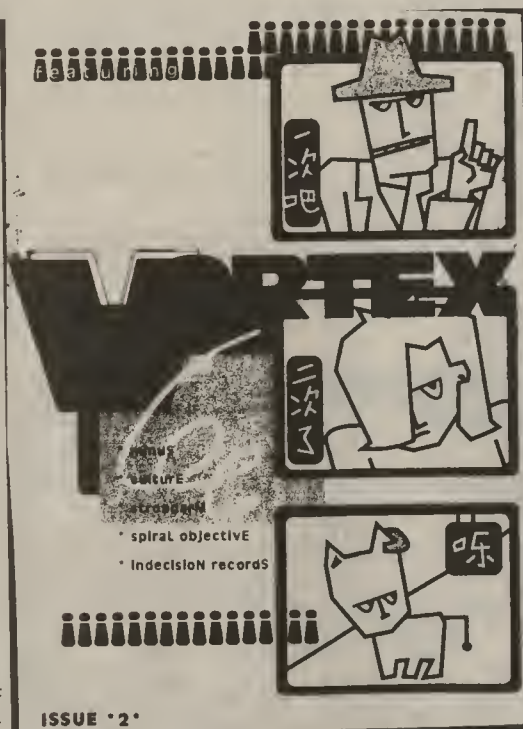
WILLZINE #2 / \$1 ppd

7 x 8 1/2 - copied - 32 pgs
 There's something for everybody here and though a couple of the stories drag on a tad too much, everything in here is interesting and/or humorous. A critique of video store behavior and manners, a

historical piece that explains why the doors of businesses open outward, a wild interview with a woman that plays "Cyber-speed" music (high speed classical/metal), a scary story about getting way too drunk and stoned and some funny cartoons and fake ads. Sounds bizarre doesn't it? I liked it a lot. (TT)
 321 N. Pottstown Pk. / Exton, PA 19341

WISHY WASHY BEER #1 / IRC

8 x 5 - copied - 24 pgs - French
 Very humorous zine with lots of funny



photos and graphics. There is a special interview about May of 68, that is when French youth culture nearly toppled the French government. There is also an interview with the oi band Barikad. Plus, there are a bunch of movie reviews, and as I said, lots of good humor! (HH)
 Stephane Cormary / 25 Chemin de Heredia / 31500 Toulouse / France

ZINEWORLD #7 / \$3

8 1/2 x 5 1/2 - copied - 64 pgs
 Think of a half size Fact Sheet 5 and leave out all the stuff that's not zine reviews, and you'll have a pretty good idea what this is like. Well done and sometimes amusing reviews on a wide spectrum of zines. This excellent reference book deserves a place on everyones book shelf. (JW)
 537 Jones St #2386 / San Francisco, CA 94102

MORE LISTINGS

BACTERIA #1 / \$2 ppd

Kinda "by-the-numbers" NY punk-based zine with interviews of the Unseen, Truents, and columns. Casualties and Moderat Likvidation

worship aplenty. Basic, but the spirit's there.
 PO Box 264 / Bronxville, NY 10708

CROSS CHECK #2 / 2 stamps

About punk and hockey, but there's not much here. Unit 731, some reviews, some weird US military stuff going on.
 Derek Robertson / 102 Lombardi Rd / Pearl River, NY 10965

DIRTY #3 / \$?

Interviews with The Misfits, The Humpers, Electric Frankenstein and lots of reviews.
 1286 Highgate Rd / Ottawa, ON K2C 2Y4 / Canada

FREE REFILLS #4 / 3 stamps

Interviews with Against All Authority and Catch 22, record reviews.
 169 Valley Rd / Oxford, NJ 07863

NO SOH #4 / \$1 ppd

Reviews, life story and brief interviews.
 66 St Paul's Rd / Clifton / Bristol VS38 1 LP / UK

OI! PUNK #18 / \$1 ppd

Interviews with the Queers, Porcelain Boys, Stanley and Butch of 30 Foot Fall, plus some stories and reviews.
 PO Box 2552 / Pearland, TX 77588

NO SOH #4 / \$1 ppd

Reviews, life story and brief interviews.
 66 St Paul's Rd / Clifton / Bristol VS38 1 LP / UK

PUNKSOXO #2 / \$1 ppd

Interview w/ In The Shit, Victory Band promos and old band photos.
 Andy Drake / 18 Woodland Way / Kingswood / Bristol BS15 1QH / UK

SHUTDOWN #1 / \$1 or trade

Writing on vegetarianism (pro), smoking (anti), boycotting Nike and McDonalds, equality, standard punk zine fare.
 PO Box 2624 / Portland, OR 97208-2624

SO FUCKIN WHAT? #2 / \$1.25 or \$1+stamps

As you may have gleaned from the title, this is a very intelligent read. It's basically just an interview with The End and Bri from Doom, with questions like "what is anarchy to you?" and some sinister clip-art, complete with conspiracy theories.
 253 Alexander St. #322 / Rochester, NY 14607

TALK TO STRANGERS #1 / \$1 + 2 stamps

Good info on how milk does a body damage, a rape story, vegan recipes. Very cut and paste.
 Lizzie / 2275 Morrison / Dexter, MI 48130

WAR AGAINST THE IDIOTS #8 / \$1

Show reviews, babbling, and an interview with Animal Chin. Cute, but Liam's self-righteousness gets on my nerves a bit.
 1731 Cleveland St. / Evanston, IL 60202

ZINE OF THE MONTH:

NEAT DAMNED NOISE

Neat Damned Noise is a true "fanzine" in the sense that it is dedicated to solely covering one of the oldest punk bands still going, the Damned. The latest issue, "Damned Across America" came out recently, covering the last US tour the Damned did. Mikel Delgado looks into the obsession via e-mail with Neat Damned Noise editor, Henrik.

MRR: When and why did you become such a huge fan of the damned?

HENRIK: I bought "Machine Gun Etiquette" back in 1980 (I was 15 back then) and thought it was a great album, but it wasn't until 1982 that the bug really did bite. I'd just seen the Dead Kennedys in Denmark (that's where I'm from) and I didn't think anything could top that. However, I went to England on vacation and there I happened to catch the Damned live at the Brixton Ace. That forever changed my life. As they say, I was another person when I walked out of that place - Man, I was on a permanent high for weeks! I've seen hundreds of gigs since then, but

that still remains the best one I've ever witnessed. On a good night, the Damned will fuckin' nail you!

MRR: What was the first issue of NDN like and how has it changed? When did the first issue come out?

HENRIK: The first issue of NDN came out in 1993. At that time the Damned was basically dead. They hadn't done anything for years and one of the reasons I did it was to keep their flame burning somehow. Well, coincidentally they just started gigging with a new line-up just as the first issue came out! This meant that I could write about news, gig reviews, etc. too which made the zine a lot better and of course much more interesting - it wasn't just a write-up of an old dead band. I also did it kind of like an experiment to see what reaction I'd get and it was truly overwhelming. I do a regular issue every 6 months - this summer I'll have issue 10 out. What keeps me going most of all is the great mail I receive from fans around the world. Damned fans are amazing - everybody is SO into the band!!! I have subscribers from twenty something countries, and I've gotten some great friends through NDN. The zine really hasn't changed much, but I plan to re-vamp it after issue 10. I need to get a desktop publishing program. Today I still do everything by glue and scissors...

MRR: In doing this zine, what have you learned about the damned that has surprised you?

HENRIK: A nice surprise about the Damned is that they're totally down to earth and very much in tune with their fans. Compared to other bands from their generation like the Clash, Pistols & Siouxsie, the Damned have always been very approachable. They've never afraid to speak their mind and they've never been part of some clever management scheme. Also they're happy to talk to the fans before or after their gigs and they don't distance themselves with a wall of security, etc. They crush the myth of "you shouldn't meet your idols 'cos they can not live up to your expectations." big time. They're all so damn nice!!

MRR: How would you describe a typical damned fan? Have you noticed a change in their fan base over the years?

HENRIK: Damned fans come in all types and shapes. The common denominator is

that they're all hooked on the music. The typical Damned fan puts the Damned above everything else, and is on what you might call a never ending journey to find more Damned music to listen to, go to more Damned gigs, find out more about the band, etc. The Damned is INCREDIBLY special to a lot of people around the world. While many of the old hardcore fans are still around, there are also a constant wave of teenagers discovering the Damned for the first time. Finally, many Damned fans are musicians themselves, which I take as a compliment to the Damned.

MRR: Do you ever worry about running out of things to write about for your zine?

HENRIK: In the beginning I used to think that I would, but now there are just a pile of stuff to write about and I get so many great contributions all the time. Each zine is 50+ pages (11"x8.5"), but it's always a real nightmare cramming everything into each issue. One of the great things about the Damned is all of their various side projects and guest appearances here and there. As an example I had a feature in last issue (issue 9) on Brian James' new excellent combo "The Dripping Lips". Some of these related projects are fab and quite fun to write about - sometimes it involves a lot of detective work! If a topic gets too big, I'll just make it into a special zine only dealing with that topic. Like the latest issue - "Damned Across America" - is such a special release. It's all about the Damned's recent US tour - I don't believe in cutting a great story down for the sake of space - if something requires 50+ pages and 100+ photos to be told right, then so be it.

MRR: What other projects have you put out?

HENRIK: Besides the actual Neat Damned Noise zine, I've put out a 24-track CD called "It's A Damned Damned Damned World" with 24 bands from around the world crankin' out Damned covers (including my own group "Finc"). Actually there were so many bands interested in contributing that I could easily have done a double CD! I've also done three 7" singles and the last one is just out. It's by a great horror punk band from England (fans of the Damned by the way!) called Bride Just Died. It's a 4-track EP titled "We Are The Hungry". I urge you to listen to it! I like tons of other music besides the Damned and I've been planning to start a regular music zine/record label called just "Neat Noise", but so far I just haven't had the time to get it off the ground...

MRR: What's your all time favorite record by the damned?

HENRIK: That's always the hard question because I basically like all of them. But "Machine Gun Etiquette" is a true fucking monster of a timeless masterpiece record.

MRR: What other things in the scene are inspiring to you these days?

HENRIK: Again, I like a lot of different bands, some new some old. I'm not biased - if it sounds good, it sounds good. The scene is fucked up in many places because of the regular bullshit with the clubs, promoters, labels and the whole fucked-up music biz thing in general. My advice to anyone is: Do it yourself, start your own zine, label, club, whatever. There are also many great things happening today, and I still immensely enjoy going to watch a new band blow me away.

MRR: What are your future plans for neat damned noise?

HENRIK: Well, apart from what I've already said, only time will tell...

You can reach Neat Damned Noise at: PO Box 42850-123 / Houston, TX 77242-2850 or at neatdn@aol.com.



Dave Vanian of THE DAMNED with NDN editor, Henrik.

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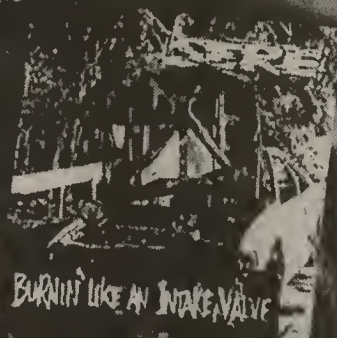
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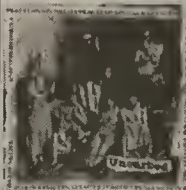
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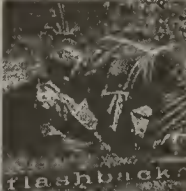
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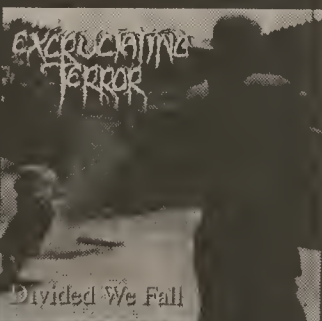
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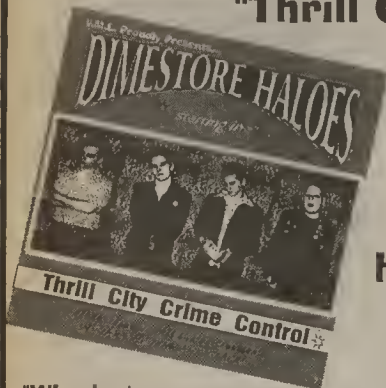
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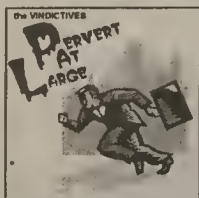
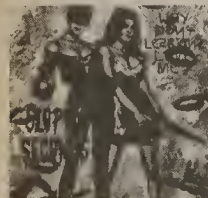
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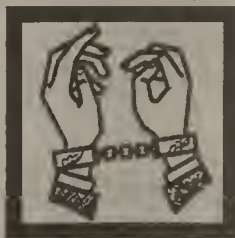
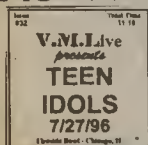
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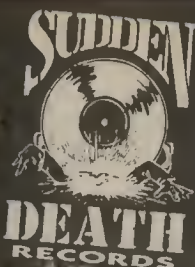
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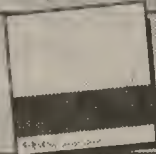
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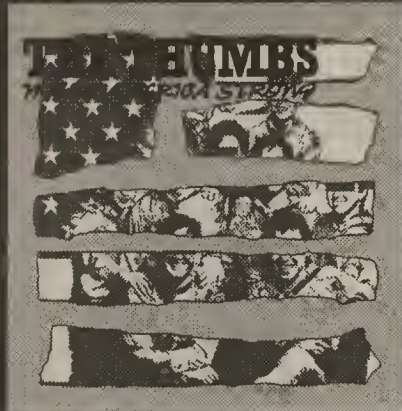
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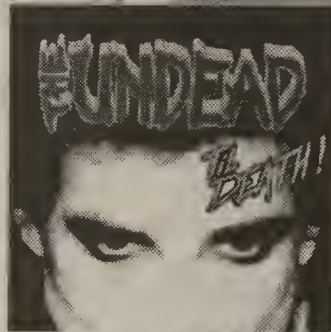
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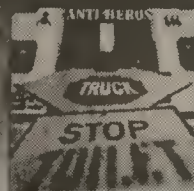
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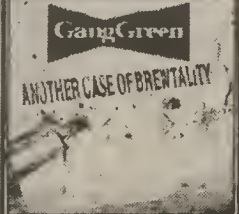
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- * New photograph on the front of the sleeve, with Rev. Nørb and the doofs looking particularly svelte.
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- * New inside design guaranteed to be 100% free of pix of Ben Weasel having a bad hair life.
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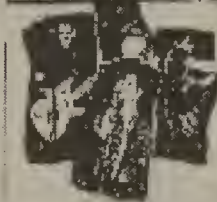
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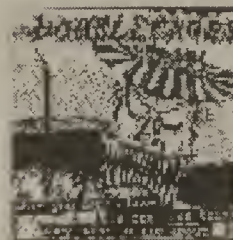
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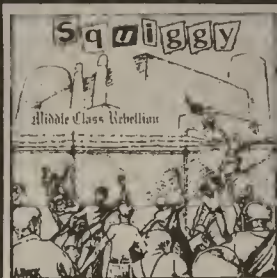
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**THE
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Here comes THE CUFFS Headache debut! Blasting, classic NJ OI! & street punk from south Jersey. Four tracks of sing along OI! and pounding punk mayhem!

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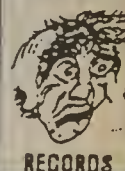
Back again, this time even harder and meaner! This one has five songs of angry as hell punk and OI! These guys don't let up!

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MAXIMUM ROCK

Attention Classifieds Readers: When responding to these ads remember that the world of MRK readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool. Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins '16 year old girl running away from home needs places to crash'.

500 RAW CDS FOR \$675! Hardknocks Manufacturing does it all from raw CDs to complete packages, check out our 1000 CD Package for \$1399. Includes graphic design, film, 2 page color insert, 1 color label, graphic insertion, jewel box, shrink wrapping. If you demand excellent quality, fast turnaround and up front pricing, call us at (608) 242-7359 for all your duplication needs

ALANS: PUNK ROCK/HARDCORE shop and mailorder, established 1981. We carry old and new records, CDs, t-shirts, zines and other stuff. Lots of second hand UK & US punk at good prices. Skate shop too! Web site: www.alans.co.uk. Email: mrr@alans.co.uk. Alans, 53 Mesnes St., Wigan, WN1 1QX, England. For catalogue send SASE (UK) or IRC (overseas.)

FOR TRADE... STALIN/THRASH LP. Dissaray / Flexi, Bastards / 7" flexi. Aburadako / Flexi. v/a City Rocker LP, v/a Eye of Thrash LP, Gauze, Gism, Zouo, Cobra, Systematic Death, Gai, Confuse, Kuro, Lip Cream, Anarchy, Friction, Comes, Crow, etc... Please send me your trade/sale/want list. Write to Yoshiaki Nagano / 3-29-5-103, Daita, Setagaya-ku / Tokyo 155, Japan

TRASH AMERICAN STYLE- the only store that has supported hardcore/punk/noise from old school to new school. Bands/labels/zines get in touch so we can sell your stuff. 12 Mill Plain Rd., Danbury, CT 06811. 203-792-1630.

WANTED: BATTALION OF SAINTS video and bootleg sound recording from 1984-1986. A lot of great shows were recorded, including the Olympic w/ Broken Bones & Kraut. So give me a break and call Joey Maya @ 800-741-1103.

GET "HEPPED UP On Goofballs"! The Piss Shivers CD that's flying off the shelves. D.I.Y. punk rock grandeur for a mere \$3.00 (postage paid). Payable to Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505. Distros/traders get in touch.

70'S PUNK T-SHIRTS, stickers, and records for sale! N.Y. Dolls, Ramones, Benx, 999, The clash, and more! Plus Bondage Babes t-shirts! Any size, any colors! Send info: Kate, P.O. Box 4054, Carlsbad, CA 92018-4054. Send detailed wants. Wholesale orders welcome.

PAURA'S 2ND RELEASE is out! 'Reflex of Difference' 9 track CD. Brazilian hardcore combining some old school & new school influences in a very personal and current vein. Personal & social themes almost always with a positive approach. US \$12 (ppd / air - world). Distros... get in touch!!! Conspiracy Chain c/o Marcio Cotineli - Cx. Postal 87 - S. Paulo/SP - 01059-970- Brazil. email: paura@hipernet.com.br

FREE PUNK RARITIES on vinyl list. US and European bands from the late 70s to early 80s. Write for list: Jeff Gebenini, Curacao str. 9 (2 Hoog), 1058 BJ Amsterdam, Holland. Send priced punk wants lists! I'll try to find it.

FOR SALE/TRADE: rare punk 7"s/12"s incl many Bloodstains/KBD type items. Send \$1 for list to Mike c/o 50 Lorong K. Telok Kurai, Singapore 425666 or e-mail thw@pacifi.net.sg

YOUR BANDS RECORDING for cheap. Any format (tape, vinyl, cd) made into a cd-r reference cd in red book format. First disc is \$25 and each disc after that is \$8.00. For details and information write to 605 S. Linwood, Visalia, CA 93277 or email Fusz002@aol.com

RARE BRITISH PUNK/OI/HC Set sale 1800+ items. Abrasive Wheels, Zounds. Want-list service. Please send IRC for catalogue: Elsta, 157 Common Rise Hitchin, Herts. SG4 0HS, England. Tel/fax: (01462) 433089

OI! AIN'T DEAD! The Oppressed, Combat 84, Red Alert, Cocksparrer, The Business, 4-Skins, Major Accident and many nother punk/Oi! releases stocked. All originals—no re-presses—at fair prices. So get a life and send an IRC or \$1 to Yokel Records, 53 Louise Road, Dorchester, Dorset, DT1 2 LU, UK for a full list.

SALE/TRADE: Icons of Filth, Varukers, 4-Skins, Cocksparrer, Disorder, Combat 84, Conflict, plus loads more. Anarcho-Oi! we've got the lot. No Future, Crass, Riot City, Syndicate, Mortarhate, etc. releases stocked. For a full list send an IRC or \$1 to Yokel Records, 53 Louise Road, Dorchester, Dorset, DT1 2 LU, UK

PUNK RECORD COLLECTION set sale: 2000+ items, '77 - '85, worldwide rare 7"s / Lps, Killed by Death, Back to Front, Bloodstains across -stuff, hardcore, anarcho, Oi, skinheads... Amebix, 4skins, Onion Dolls, Big Boys, Sema 4, Mets, Mecano Ltd., Revenge 88, Fast Cars, Directions, Hubble Bubble, ... Send 2 IRCs or \$2 for list to: N. Verbanck, B.P. 13, 66320 Marquixanes, France.

FALSELY INCARCERATED Italian anarchist looking for people who would record their record collections of early and late 80's hc, punk and oi, have \$ or trade. Pen pals welcomed too. Send list, stories, photos, bullshit, conspiracies, fantasies, etc. Also looking for Luciano pennaAmic maschio/femminile. Send fotos di complesso, sitta, popolo, penetrante, tatuaggio and anything. Information per viaggi, scrivere inglese to: Pellegrino Severino #270074, 4293 Rt. 47 Box f-1, Leesburg, New Jersey 08327.

NONE OF THE ABOVE records. Punk / Hardcore / Metal / Wrestling Merchandise all at one website. Fast service, good prices. www.notarecords.com.

SWEDISH ROCK IMPORTS Helicopters, Greeter, Peepshow, Puffball, Glamorous Torrage, Graves, Rocket, Cx + o's n' o's, skater, rock'n' roll, etc. Chrl. Stibartson - 001 Record - 54 E. 14th Street # 15 / New York, NY 10003 / USA. Send S.A.S.E. for list & e-mail set of works

GIANT MAILORDER. 1000+ items available. Punk, hardcore, alternative... etc. Send \$2 for a catalog. Outside Europe \$3. Or visit the website: <http://www.inet-images.com/marginal/>. Marginal Mail, Postbus 3051, 4700 GB Roosendaal, The Netherlands. E-mail: marginal@concepts.nl

PUNK & HARDCORE VIDEOS: I have the following video masters. I sell for \$12 per 120 min. tape, postage paid. Free send stamp for US or Canada only. And send \$12 to Kevin PO Box 94, Le Sueur, WA 98145. Avail. Bloodlet, Boys Late, Boy Sets Fire, Promise, Rude Descenders, Get Up Kids, Ink & Dagger, Fugazi Propaganda, Stape, Skarkin, Pickle, Trial & many more.

COLLECTORS OF PUNK Garage-Wave-Edge store open 6546 Hollywood Blvd #218, Hollywood, CA 90028. Open 7 days 12:00 - 8:00. Call or send wants for mailorder. For list send \$2. Buy, sell, trade. 213-467-6990 Fax: 213-871-8637 <http://gemm.com/s.cgi/stu-pidrec>

EUROGRESSION (rec d by Steve Albini). F-13 (trashy, blusey, garage punk ala Misfits), Blastoid (psychobilly surf rock), 7" split single w/Eurogression & Winter Death Club. HCPunks (w/Cletus), the Cigs, Desaru, Tasos and more. SASE for catalog. All cd's \$10ppd/\$4 7"s. Street Records, PO Box 1356 Folly Beach, SC 29439 (843)588-4024/6030 fax. Dist by Southern and Avant Garde.

SALE: DONNS - DOUBLE AGENT 7", Dagen Ungdom, Hard-Ons - all 7"s, Bad Brains - Pay to Cum 7", New Bondage - Backseat 7", Jumpers - You'll know better 7", Red Scare - LP, Crewd - LP, Stepmothers - You were never LP, No Experience Necessary - comp, Candy Apple - 7", Plastic Idols - Einstein, Decadents - LP, Pointed Sticks - Out of luck 7", TK, 411 Chestnut Ave., Gaithersburg, MD 20877

POPPIE BRAIN RECORDS "poop comp". Tape - 15 bands 30 songs. Featuring: Piss Shivers, Assmen, Useless Fucks, Roswells, Decepticons, Gimps, Judgment Disorderly, Chapter Nine, The Gunga Dins, Positively Negative, Kids Inc., Suburban Legends, Ricardo Montalban's Triumphant Return, Next To None, The Illiterates. \$3ppd US. Amazing! Cash or checks payable to Jesse Fisher. Poopie Brain Records, 754 Lancaster Ln, Geneva IL 60134

MAXIMUMROCKNROLL music classifieds

HANGING LIKE A HEX #10 out now! 64 pgs. with comics, debates, columns, Brutal Truth, Tortoise, Braid, Overcast, 78 Days, No Reason. Order Of Deceit, Mike Alired, reviews, more. \$2. #9 (Botch. Dissolve, Lockjaw, Geof Darrow, Another Victim, Frodus, 56 pgs), #8 (Brothers Keeper, Unsane, Harvest, TITD, more, 48 pgs.) still available for \$1 each. 201 Maple Ln., N. Syracuse, NY 13212

ALL FIVE DIFFERENT killer issues \$6. USA-Can/\$8. Mex.-S.Amer/\$10. Elsewhere. #12133 Clown Alley (Current) #11 Psycho (\$5/\$7/\$9) #7 Hates #5 Fatal Error (\$2/\$3/\$5) #4 Soldier Dolls (\$1/\$2/\$3) US Postal money order or irc's (payable to:) Craig Hill, POB 987, San Carlos, CA 94070. No cash or c checks!

OBSURE PUNK 7"s for sale (killed by death, back to front, bloodstains across-stuff.. also loads of oi, anarcho, hardcore. 77-84 send 2 irc's/2 us \$ for list with +2000 items to: N. Verbanck, BP 13. 66320 Marquixanes, France

ERRRRR!!! (SOUNDS OF TH) Splurge Comp. w/ Ahtio Ethik, No-fi, Sprawl + Anus Grin. 60+ min. cassette w/ stickers and booklets \$2 ppd. from: Anti-Everything, 22 S. Mallory St. Apt. #1, Hampton, VA 23663. Bands! Send tapes for upcoming cass. + vinyl projects. (We love noise!) Send SASE/stamp(s) for real junk mail. Soon: Netenyahoo + Hello Kitty Skulls.

BANDS ! "I GOT SOLD OUT", Chumbawamba "Tribute" compilation needs your contributions. Pay respects to their anarchist old or show disdain for their MTV new! Any quality/format tape accepted. October 1 deadline. Thumpy Records/John 2083 Galena Aurora, CO 80010.

ATTENTION BANDS!! Sick and tired of shitty LA shows? Look no further! LA's only true all-ages venue is open! Bollocks has hosted the Business, Shap-Her, Stitches, US Bombs, Criminals and more! Show & booking info @ 562-988-0622. Shows happen Fri-Sun.

GG ALLIN 1956-1993. "Trouble Troubador" EP now on CD. Bonus tracks - includes: live, studio, spoken word & phone conversations. \$10.00 Mountain Records, P.O. Box 1253, Easton, PA 18044

7"s - 3 FOR \$7 or 2 for \$5 ppd. Jumpin' Land Mines "kurt on call/H-4 Deadly Games" 7" on red vinyl \$3 ppd. INNEBRASKA 10 song tape comp \$3 ppd. Send stamp for a list, or send check or cash to Brian Tontegode / 4007 Lindsey Circle / Lincoln, NE 68524-1030

SAN FRANCISCO'S The Loudmouths are looking for a second guitarist who isn't a wanker. Ya gotta have balls (ie: boys only please, we got enough pussy in the band already), be able to to practice a couple times a week, and like to drink and have fun. Don't call us unless you've heard us. We're looking for another Loudmouth, not just a guitar player. Beth 415-673-1291

TAPE TRADERS WANTED! I'm looking for dubs of grind/scumcore, noise, crust, black metal, acidrock, psychedlia, gothick musick or anything else cool. Email me and I'll send you my list. sasanborn@micron.com

NEED ACCUSED - The Return of Martha Splatterhead CD, Business - 79-89 LP. Write: Dirk Stephan, Am Dreierfeld 46, 33719 Bielefeld, Germany

7" SALE: punk/hardcore. British punk. Power violence. Crust. SubPop. AmRep. Alternative. Promotional. Rare Compilations. Box sets. Send SASE for list. Glenn. 1415 North 14th St. Boise, ID 83702 (email) bunny@micron.net

PUNK/SKA/HARDCORE en español. Many countries including Spain and Brazil. Coche Bomba "La Polla", Defcon Dos "Skap", Anarchus "AK 47", Sekta Core "Condenados A Luchar", Forca Macabra "Ska Que Ska", "Punk Que Punk?" and too many more. T-shirts, videos, stickers, patches, new material every month. Send \$3 for 60 minute sample tape and list to: LDE, 676 W 20th, San Pedro, CA 90731

VIDEOS - PAL (UK, etc.) & NTSC (USA, etc.). Trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, Screaching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Queens, Conflict, Rancid, GG, Dickies, Descendents, Operation Ivy, Disorder, Ruts, Misfits, Subhumans, Snuff, Gin Goblins, SAE(UK), 2 IRC's (overseas) or decent trade list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

ATTENTION BANDS: New label (Offbeatrecords) needs bands for upcoming full-length releases, split 7", and compilations. Send demos to Offbeatrecords, ss-1, site-3, comp-2, Trail, BC, Canada, V1R 2Y8. (Will respond to every demo)

SAN FRANCISCO'S The Loudmouths are looking for a second guitarist who isn't a wanker. Ya gotta have balls (ie: boys only please, we got enough pussy in the band already), be able to to practice a couple times a week, and like to drink and have fun. Don't call us unless you've heard us. We're looking for another Loudmouth, not just a guitar player. Beth 415-673-1291

RECORD SALE! Loads of late 70's/early 80's punk & Oi! from the US, UK & Europe. No Future, Secret, Riot City, R.O.R. etc. I just may have that classic you've been searching for, so please write for list. PH. PO Box 6064, Evanston, IL 60204

OFFDAY: Abducted By Crustaceans, the first full length album by these boys. "The best of it's kind known to man" only \$8ppd. Crusty Records. Hidden cash only. PO 59-1895 Commercial Dr., Vancouver BC V5N 4A6

CRUSTY RECORDS now accepting demo's for compilation project. Punk, ska, heavy metal, surf, noise. For info send recordings to: PO Box 59, 1895 Commercial Dr. Vancouver BC V5N 4A6

NEW ZEALAND PUNK records for sale. Dum Dum Boys, Spelling Mistakes, Suburban Reptiles, Toy Love, AK79 and Rip Shit Or Bust! Compilations plus early Flying Nun and other NZ punk/alternative records. Most in mint condition. Send your offers, enquiries or NZ want lists to: G. Bastard, PO Box 68343 Newton, Auckland 1032, New Zealand.

CRASS RECORDS WANTED especially 7" flexidiscs, first pressings and printed matter. Also any records by Conflict, Flux Of Pink Indians, KUKL, Mob, Poison Girls, Rudimentary Peni. Mint condition only. G. Bastard, PO Box 68343 Newton, Auckland 1032, New Zealand.

RARE & OUT OF PRINT straightedge records for sale: Wide Awake/Side by Side/YOT/NFAA/Brotherhood/Even Score/Resolution, etc. Most 7"s are \$15. Send a long SASE for complete list to: Racquel K. Reyes, 2883 Eisenhower Dr, Des Plaines, IL 60018.

JODIE FOSTER'S ARMY New CD available soon! Skate rock zines and bands should get in touch. JFA skateboards, stickers & buttons available now. \$1 for sticker/info: Hurricane Records, 1573 N. Milwaukee Ave., P.O. Box 422, Chicago, IL 60622

FEAR OF GOD discography and live/ rehearsals/unreleased... Confuse: Live plus 4 more rare jap thrash... tapes with covers are \$3 U.S. / \$5 world post-paid... Well-hidden cash only! Sean Hogan / 15289 Youngwood Dr. / Whittier, CA 90605... I need Swankys demo CD/LP! Erich Keller! Get in touch! Joe Malaria! Fuck a Turkey!

COLLECTIBLE PUNK RECORDS for trade or sale: Beastie Boys / Eat / Rotters / Lewd / Social Unrest / Braineater / SOA (green) / Subhumans / Urinals / Anti-Cimax / Young & Useless / DOA /// I want: Detention / Necros - Sex Drive / Fix - Vengeance / Hollywood Squares /// PH# (425) 774-6229 / Jason: P.O. Box 2223 / Lynwood, WA 98036 USA / Email: JXMBWF@aol.com see web page: http://members@aol.com/ JXMBWF/TRADE.html

MEGA-RARE KILLED BY DEATH punk and hardcore set sale. Hundreds of rare original 7"s and LPs: the Eat, the Freeze, Genral Foodz, Germs, Lewd, Mad, Really Red, Shirkers, SSD, etc. New stuff every month. Send SASE (long envelope) for list to: Mike B. / 159 Emerald Street / Malden MA 02148. Please send your top wants list!

206 RECORDS puts out quality melodic punk, skate rock and ska/punk music. Send 2 \$.32 stamps for a magazine and catalog. We have great CDs from Veteran Flashbax, Stinkaholic, Belvedere Ferd Mert, and Manner Farm. Unpunk Sampler CD only \$5. 206 Records: 8314 Greenwood Ave. North / Suite 102 / Seattle, WA 98103. www.206records.com

MAXIMUM ROCKNROLL music possibilities

TRADE/AUCTION: Septic Death - Gore Story LP (Colored Vinyl), Gastunk - Under the Sun LP, Symbol Six - Ego 12" (Sealed), Cavity - Crawling / Perseverance 7" (Acetate sleeve, metallic red printing, 50 made), Insane - Politics 7", Hard Stance - Face Reality 7" (Workshed). Wants: Gism - Detestation LP, Execute, Pinch and Ouch v/a, Mixed Nuts v/a, Crippled Youth 7", Circle One LP (Upstart). Trade or Money Offers to: Bill Skoulas / Poste Restante / Eolou 100 / 10200 Athens / Greece

VIDEOS FOR TRADE only: Misfits, Minor Threat, Devo, Karen Black, Demolition Doll Rods, Snap-Her, Ramones, GG Allin, ANTISEEN, U.S. Bombs & many more, your list gets mine!!! Tim Graham / 142 Poland Avenue / Struthers, OH 44471-0268

VIDEOS: over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle Jerks, Cows, Cro-Mags, Damned, Dayglo, Descendants, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KMFDM, Hyenas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Bosstones, and many, many more. \$1 for 40 page list. Write Merle Allin / 214 E. 24th St. #5b / NY, NY 10010. Call (212) 889-8334. Quickest service anywhere.

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THE ANARCHIST ARMY and Sons of the gestapo got us equipment money can you help too? Geeking Dream by the Pimps includes "K-9 Christ", "My Dad Smokes Crack". Tape \$4 send to: CNF, PO Box 9152, Virginia Beach, VA 23450

STREETPUNK/'77 PUNK BANDS!!! Want to be on my comp? Send me your demos! I'm putting out a CD/LP with a ton of bands and a couple of 7 inches too. Send to: Wicksworld, PO Box 420834, San Francisco, CA 94142

MIGHTY SPHINCTER- videos wanted and vinyl releases. Also Jesus Lizard video. John PO Box 1501 Sarasota FL 34230 Johnnearly@hotmail.com

PATCHES: Rudimentary Peni; G.B.H. - Charged logo or Explosion logo; Violent Society; Dead Kennedys - round logo, Partisans; Vice Squad; Born Against; Subhumans-Time Flies, Rats or Demolition Wars; Discharge-spike jacket 7" cover; Antischism. Fifty cents each plus one stamp per patch ordered: Jade, 127 W. 15th St., Apt. 4F, New York, NY 10011

GG ALLIN: Largest catalog in the world. Get the real deal. Don't settle for shit quality and long waiting. Included are videos from 1981-1993, best copies anywhere and many masters. GG CDs, cassettes, rare singles, GG Doll, headstone poster, many different t-shirts, prints from original artwork and new Murder Junkies releases and more. Fastest service for years. Call if you have any questions. Write Merle Allin / 214 E. 24th St. #5b / NY, NY 10010. Call (212) 889-8334. \$1 for large GG catalog.

REGULAR EUROPE/WANTED: Souris Degluee: "Varsovienn", "Indochine", "Paris 23/05/89", "International Club", Camera Silens: "Trainant", "Hier", Trotskids-all; Skinorps-all; Decibelios-all; Warrior Kids "Adolescent"; Docteur Destroy "Sante!"; The Herberts "Generation"; The stab "s/t"; R.A.S. EP Sleeve; Labels: Poison Noir, Rebelles Europeens, Street r'n'r (Stuart); Demos/Live: Nabat, Bloody fuckers. Cash/trade; Marc, 755 Avenue Dalquier, Sainte-Foy. (Quebec), GIV 3H8, Canada. (418) 653-7118. mdionne@spirit.ca

PUNK RECORD SALE Selling my whole collection. Old, Rare, Recent Punk, Hardcore, Metal, Oi, Ska & Industrial 12"s, 10"s, 7"s & CD's. P.O. Box 422965, San Francisco, CA 94142-2965 U.S.A. Must send SASE.

PUT YOUR AUDIO on CD. Up to 74 mins. straight from your vinyl, cassette, DAT, cd, VHS and most audio formats. \$20 ppd in US \$ to "Fandango." To have original items returned, include \$1 per item. Allow 2-4 weeks for processing. Fandango, POBox 80311, Charleston SC 29416. (843)797-8723.

RARE/ORIGINALS AVAILABLE: Lewd "Kill Yourself", DOA "Disco Sucks" (Wastelanders), Genetic Control, Strugeons, Hot Nasties, Tolbiac's Toads "Zera", Various "Bud Luxford Vol. 1", Combat 84 "Send In"; Wanted: Detention EP, Souris Degluee "Haine" EP (WP200), R.A.S. "1984" LP, Skrewdriver "All Screwed Up" LP (33 rpm Deutsch pressing), Plastic Surgery "Rivolta", Snix "Coeur..." MLP, Bunker 84 "Combat" LP. Marc, 755 Avenue Dalquier, Sainte-Foy, (Quebec), GIV 3H8, Canada (418)653-7118. mdionne@spirit.ca

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\$5.00 LP's BY: Thee Headcoats/The Mummies/Supercharger/Swingin' Neckbrakers/Untamed Youth/The Makers/The Mono Men/Splash Four/garage punk 7"s are cheap too. I'm weeding out my record collection. Hurry and send a long SASE to: Racquel K. Reyes/2883 Eisenhower Drive/Des Plaines, IL 60018.

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YOU HAVE YOUR HOME town history to where you reside now, your changed and changing ideas, the events which led you to the beliefs that you believe in today, and so on and so forth. So what's the story? Looking for global correspondence. I'm 25 y/o US resident who's working in the field of graphic design. I like photography, pop punk/HC/emo type music, etc. So if you're interested in sharing your thoughts and feelings on an endless number of subjects and topics along with exchanging mixed tapes and such, write to: Rob Zdenek, 1396 Peace Dr., Pasadena, MD 21122

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ATTENTION!!! DRUMMER needed to complete our line-up. Influences include: Stiff Little Fingers, Cock Sparrer, The Jam... Interested? Must have car, job, equipment, and experience! No 40oz drunks, racists, homophobes, or flag wavin' hecklers! Call: Those Unknown, (732)969-3035 New Jersey

RIDE ON zine editors moving to the Bay Area this August. Pretty original of us, huh? Well, you didn't grow up in Abington. We're real excited about coming, but we need some contacts/friends. So write us if you might like to show us the diners, drinking spots, bike paths, etc. We don't want to mooch, just have a friendly face to say hi to when we arrive. So Bay Area folks, please write us! Pete and Jim, PO Box 236, Abington, PA 19001 Rideonzine@hotmail.com

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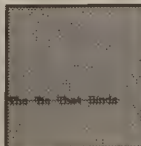


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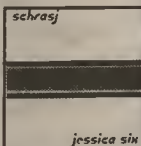


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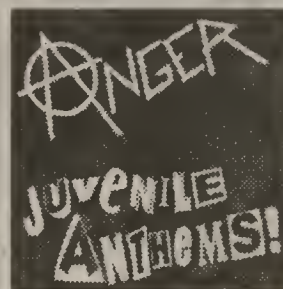
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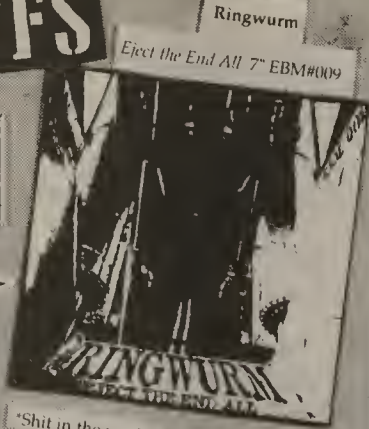
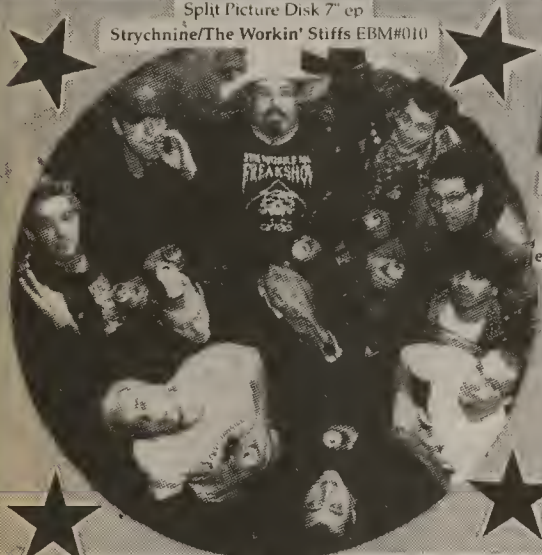
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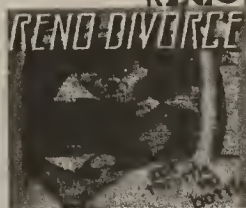
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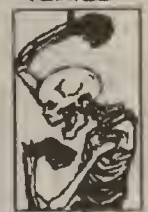
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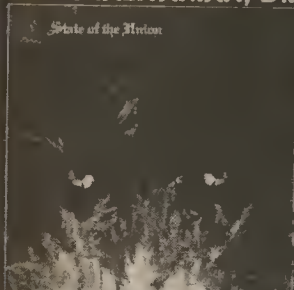
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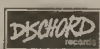
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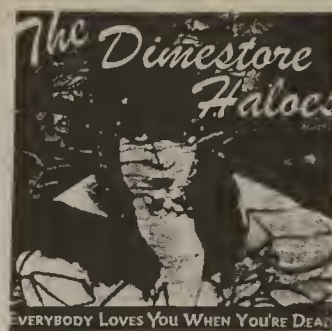
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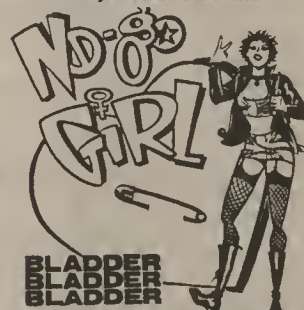
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-24 tracks of pure ear bludgeoning, dual vocal crustcore. Members are/were in Default, Maneurysm and Inflicted, so you know what you're getting here. Their debut album on Beer City was fucking mind blowing, and this powerblast of unleashed discontent is even better. First 1000 come with an 11" x 17" printed poster

Ya we got yer fuckin Rats Ts, \$10 PTD

B-Movie Rats

-Red and White
'Hell on Wheels'
design on Black T.

The B-MOVIE RATS



Sizes: M + L



'We're Gonna Smoke You' US Tour
Oct. 9- Nov. 14 (Itinerary next issue)
Still available:

B-Movie Rats- Killer Woman LP/CD

B-Movie Rats- Teenage Queen 7"

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7"	\$3	\$4	\$5
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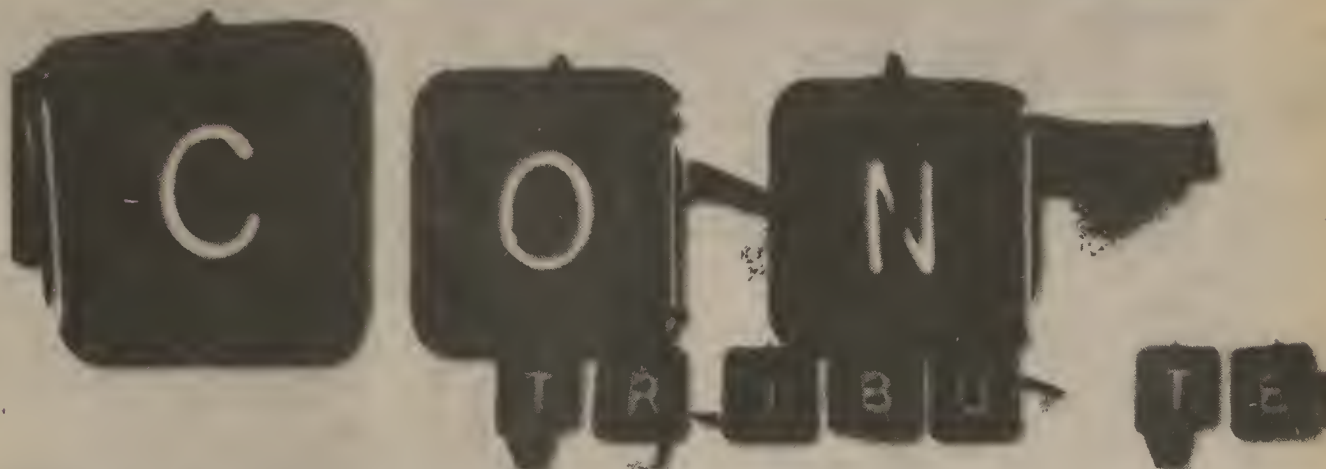


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